

# CINEMA

## *Papers*

**FREE  
INSIDE**



**STAR-  
STRUCK**

April 1982

Issue 37 \$3.00\*



# “Film and tape, have achieved the perfect marriage.”

“Our new CTR-3 tri-optical telefilm recorder has completed the

film/video circle. Film conversion to tape has become common place, but we have long waited for a quality tape-to-film conversion.

The major feature of the CTR-3 is the high resolution three-tube display system with its associated dichroic optics. This assures the elimination of the raster line structure without any sacrifice to resolution. When this is combined with the quality of Eastmancolor film from Kodak, the color saturation and color balance are perfect.

The impact of all this is the coming together of the film and video laboratories. Now a job can be shot on film, have all the optical and titles done on tape and be released on film.

The potential is unlimited and the time saving enormous. At Videolab we are proud to be the first to introduce it to Australia.”

**Peter Bowlay,**  
General Manager, Videolab.  
(A Division of the Colorfilm Group)



**Kodak Motion Picture Film**

KODAK (Australia) PTY. LTD.

# Everybody says the Victorian film industry has a complex

## ... You'd better believe it

A couple of years ago  
the Victorian Film Corporation opened  
the Melbourne Film Studio

To begin with, it was not much better than  
a huge soundproof box. But it has already seen  
nearly 12 million dollars in production pass  
through its doors.

It may have been crude, but what a relief to  
be able to work free from the weather, light pollution  
and the neighbourhood dog.

Time saved.  
Money saved.

And a quality you just can't achieve on location.

Ask Simon Wincer, Roger Le Meunier,  
Roger Simpson, Richard Franklin, John Larmann,  
Brian Kavanagh, Ian Burkhall or Geoff Burrows.

On April 1 1982 the VFC will open **Phase 2**.  
Together with the existing sound stage, it will be  
the best plug-in production complex in this country.

Dressing rooms, producers offices, wardrobe,  
change rooms, stairs, suites, showers, under-cover  
parking, water-tight security and a restaurant with a  
fully equipped kitchen where your caterer can  
have the morning tea scenes hot before you've  
rolled the first shot.

The Victorian Film Corporation underwrites this  
project so it is available of rates that won't break  
your budget. Book early  
before the new financial year scramble.

Call the Victorian Film Corporation on

**(03) 329 7033**

**NOW  
AVAILABLE  
FOR  
COMMERCIALS**

Victorian Film Corporation

Office **409 KING STREET, MELBOURNE**  
Studio **117 ROUSE STREET, PORT MELBOURNE**



# COMPUTA MATCH\*

documentary-style!

TODAY WE HOLD  
THE POWER OF THE  
FUTURE IN THE  
PALM OF OUR HAND!

This new streamlining concept speeds your documentary to answer print with the most advanced negative matching service available to the independent producer.

At Negative Cutting Services, Sydney, we engage the latest computer science to facilitate the conforming of negative with your edited workprint, replacing time-consuming preparation stages with high-speed laser printout, ready to commence cutting.

It makes traditional approaches obsolete!

Marilyn and Ron Delaney would be delighted to explain this world exclusive program development on their DATA GENERAL computer and demonstrate an amazing hand-held data entry terminal system right at the matching bench.

Meet tomorrow's deadline today!

Call (02) 922 3607



**NEGATIVE CUTTING SERVICES**  
900 Pacific Highway, Crows Nest, 2065  
Telephone: (02) 922 3607

\*a Marilyn and Ron Delaney Service.

# YOUR CREATIVITY NOW HAS A NEW ASSISTANT.

Agfa-Gevaert have just released a new color negative camera film, available in 16mm and 35mm, that will positively enhance the creation of any masterpiece.

New Gevacolor 682 negative camera film.

This film passes even the toughest of tests with flying colours (if you'll forgive the pun), reproducing skin tones to perfection.

And it doesn't just offer a wide latitude that compensates for even the most severe exposure variations, but delivers such a fine grain that every frame can be appreciated as a work of art in itself.

Better still, this new film can be processed without any of the problems created by climatic conditions. And it's compatible with the process employed by most major

Australian laboratories.

So in summary, all we can say is that if you've got the creative know-how, and the will, we've got the way. New Gevacolor Type 682.

**AGFA-GEVAERT LIMITED**  
Head Office, P.O. Box 48,  
Nunawading, VIC. 3131.  
Melbourne 878 8000,  
Sydney 888 1444, Brisbane 391 6833,  
Adelaide 425 703, Perth 361 5399.

# 'Come up and see us sometime'

**APPROVED**

In fact, any time you want to make a movie

The New South Wales Film Corporation is devoting increasing funds to script and project development.

We are also in the business of investing in and arranging finance for motion picture production.

To back this up, we offer a full range of marketing services, including a strategically-placed office in Los Angeles.

So, if you want to develop or make a movie, now's the right time to get in touch with us.

**New South Wales Film Corporation**

45 Macquarie Street, Sydney, Australia 2000  
Telephone (02) 27 5575 Telex FILCOR AA23296

---

# Tolley & Gardner Insurance Brokers

is proud to have been associated with the production of



R H Tolley & Gardner Pty Ltd  
Insurance Brokers to the Film and Entertainment Industry

Melbourne 628 630 Bourke Street Melbourne 3000 Telephone (03) 67 5112 Telex 35127  
Sydney 56 Berry Street North Sydney 2060 Telephone (02) 929 4166 Telex 21923

---







# O B I T U A R Y

- unrealistic to suppose that not all that misery there would be minimized.
- (8) Given this, one can speculate whether some unfortunates might be found who, if they would be fortunate, do know that their names are mispronounced. (One below is *Barry* — say *LEE*, *Barry* is on the jury) may be found to ignore the fact possible for a board category and so for the second or third shot. For example, a certain *Lee* *A* may have the first listed but it is so far in all lists requests it is not being considered for any other name. It, say, 10 items have already been chosen for other categories. There could be a temptation to ignore *Barry* *A* and put one of the other 10 things in its place. It is in the third category.
- (9) There is also the problem seen at entry post awards, of introducing one item at the expense of others. Because one item is so superior to the next it might appear there is a tendency among voters — and others — to exclude it is superior to all others. Thus a *Lee* like *Brother Mordant* (in 1950) or *Quilp* (in 1951), however deserving, might be put this way. It has happened in open voting, and it is conceivable it could happen even now. So it is possible to be prejudicial if a film is so.
- (10) Perhaps most important, however, is the problem of spotting a voter. Given a very large jury entry, it will be hard to find that "informed" people who do not have a vested interest. It is the old film festival syndrome: a person is invited enough to make odd judgments about someone else's work, he will be too busy working to find out what is really going on. It will be a question of how much time is available to devote to the problem. Even for someone who is a judge, there is the question of how much time is available to devote to the problem. Even for someone who is a judge, there is the question of how much time is available to devote to the problem.



Chris Maslauer

## Chris Maslauer

www.chrismaslauer.com

The untimely death of comedian director Chris Maslauer, 38, from a brain tumor, saddened the Australian feature film industry. Chris had worked on films 12 include *Slam* is the title of his last film. He was a director of several documentaries, being in the difficult area of engineering during his last experience before his death. His spirit and sense of humor were the leading light of the contact with his people, and that he would make every effort to put them at ease as they prepared to appear before the camera.

Chris was the link between the often easy program on the set and the often difficult performance that he and his crew had to put on. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

Chris had always given his own contribution to the film production. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

Chris was a true bull with his own way of life. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

The last job Chris worked on was editing for the *Springtime* television series on the *ABC* network. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

I Chris Maslauer's death is a true tragedy. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

Chris was a true bull with his own way of life. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

Chris was a true bull with his own way of life. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

Chris was a true bull with his own way of life. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

Chris was a true bull with his own way of life. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

Chris was a true bull with his own way of life. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

Chris was a true bull with his own way of life. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

Chris was a true bull with his own way of life. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

Chris was a true bull with his own way of life. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

the occasional light drama. In 1952 he moved to Los Angeles where he was involved in a number of projects. He was involved in a number of projects. He was involved in a number of projects. He was involved in a number of projects.

He had also directed the feature film *Barney* in 1954 and had several television plays. He was involved in a number of projects. He was involved in a number of projects. He was involved in a number of projects. He was involved in a number of projects.

One of the most things about the film is that the director is in the industry would have had to come here. He had a number of projects. He was involved in a number of projects. He was involved in a number of projects. He was involved in a number of projects.

Chris was a true bull with his own way of life. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

Chris was a true bull with his own way of life. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

Chris was a true bull with his own way of life. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

Chris was a true bull with his own way of life. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

Chris was a true bull with his own way of life. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

Chris was a true bull with his own way of life. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

Chris was a true bull with his own way of life. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

Chris was a true bull with his own way of life. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

Chris was a true bull with his own way of life. He was a very good listener to do their part, often getting into the act of writing. But Chris was the kind of person who would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved. So when he had to work to do any more, he would be very difficult to get involved.

## The Juries

When the 1982 applied for a loan was made and the next of the changes to the industry there was a number of changes. The industry there was a number of changes. The industry there was a number of changes. The industry there was a number of changes.

## Continued on p. 182

1. The next year, however, from voting, but 20 years on record.



Chris Maslauer



# STARSTRUCK

## Scott Murray talks to scriptwriter Stephen MacLean

Where did you get the idea for "Starstruck"?

I just started writing down sketches of characters I knew from the job where my mother used to work. I never start with plot, I start with characters. I think people don't reveal themselves with their style and form of speech. So I jot down things people say, and they lay the seed for the scenes.

Once I have the rough architecture for a few scenes, I begin to evolve a plot to accommodate the

characters I wish to depict. If they are major characters, I have to build a love for them, because I am going to sit with them every day for God knows how long. Otherwise, it would be like sharing a flat with someone you don't like.

I see the characters, then I hear the characters, and when I hear it the spur to write. Most things are funny simply because a particular person says them. Think of Mariya Manro as she walks into a ship's cabin in *Goodness Be! Heeds* and says, "Look — round window!" That is not particularly funny, but when she says it, it's a cussing. In fact, it was so right for her that Billy Wilder used a variation of the same gag in *Some Like It Hot*.

*Who photographed it?* Recently as John Robert Hughes photographed *Back to Back*. *Our Queen*? Jackie Cooper. *Anna Anna* O'Donoghue. *Jackie*—sculptress Josephine MacLean and director Gilbert Armstrong never come on the spot script situations.

Inspiration comes from the odder quarters. One night at London I went to a perfect production of Chalkin's *Cherry Orchard* at the Riverside and he immediately became my favorite writer. Those people losing their cherry orchard and their entire way of life reminded me of the real pub people I knew. They lost their pub, and the loss of their location left them ghost-like.

I can remember when the first Australian films came out in London, somebody said to me "The thing about you Australians is you should stick to being funny." That's a very preconception, but I do think there is a strain of Australian thinking which leans towards morbidity. That's okay, but it's often expressed in a pretentious, middle-class way — Tacitus 'quality' culture at its worst, Carlos 'blackmailing' at its other.

Perhaps our sense of isolation gives us a warped sense, but the work writers has the writers of lively the Russians bring to their morbid books or plays — you know, that terrible music quality. In our case there has been too much striving for intellectual superiority, and it has produced a lot of dull, boring works — as seen in theaters than in film.

One film that does really hit as much as the score is Paul Cox's new Australian feature *Love's Heart*, which is bleak and sad, but funny? That's the thing: whenever tragic things are happening in life, something funny is usually happening simultaneously. I'd like to see more Australian black comedy.

Given that many Australia films of the early 1970s were comedies, why did they stop being made? "Blackstock" is the first comic film in a while, except for "The Club"...

Well, to me *Don's Party* is one of the best Australian films ever. In that one David Williamson was funny and serious.

Is comic writing in Australia undervalued?

Yes, because of the postwarism I have been hanging on about. The Australian public has a highly developed sense of comedy. We are the only country which takes it from all over the world, on television. And yet the powers which run entertainment (and this includes the government) seem to be kind of status you would give your food.

It happens in every area of the media. A great Aussie writer, Ross Campbell, just died. He labored for many years doing columns for the *Packer* press. He wrote real things, like the burlesque a father finds when he hides away "Daddy, why doesn't our fridge have a light in it like everyone else's?" And, of course, all these middle-brow



aspiring to seriousness just don't have the brains to attach value to real talent like that. It doesn't hold behind a curtain, but has the confidence to be itself, it isn't phoney.

But comedy will once again gain prestige, as it had in the 1930s, with columnists like Dorothy Parker and Robert Benchley as journalists, and Ben Hecht and Billy Wilder in film. They were very funny, but they dealt with serious things — and men's that black comedy. And those people were very highly respected — and still are.

We are getting out of that post-World War 2 period when comedy, and it happened honestly, became a very lowly-prized commodity. The 1950s brought back more opportunities for the audience. I'm glad Australia has a lot of money in the sky, so it tried to keep 'er' and 'walkers', which is a prime example of a middle class paying culture-oriented and getting it all wrong.

So I loved *Don's Party* because it was serious without being deeply heavy or doggedly intellectual. But that is a very rare work. I suppose *Alvin Purple* and the early comedies were sort of awful, there was some great stuff in the Barry McKenzie films, but it was more spot burlesque comedy. And the public loved them.

I respect the real public, not the culture vultures, because they do not like what they really like, which is more than you can say for a lot of critics.

We should value comedy. Our (well remembered) Australian talent, since Melba will be Barry Humphries, and it wasn't an easy great system that focused him, was (I) developing talent, the culture



valorous men, and there seem to be a few films about having affairs with Frank Moorhouse, don't they? In writing, there is too much false value placed on well-attended but obscure pieces, when these very writers often have the talent to be encouraged out into the open, to drop all the references only they find interesting in their circles, you can be fearless or flip-pant, but only if you throw in woe-ful "various" stuff.

Australians seem compelled to not get the role of "the artist", French-style. And the industry itself brings out labels for men, when Stantrack got going, some people said to me, "Oh! Armstrong doing Stan-track? She is far too serious. She could not have the sense of humor to do Stan-track." Can't you be serious and have a sense of humor too — or was a sense of comedy? People could not comprehend that a woman (and I emphasize the sex)

only 35 for a dick. People in the industry are concerned with their future...

If you are rolling \$5 or \$5 million, you are still rolling it so why be concerned? The basic principle of rolling it is to gain that as far being concerned about your future, you don't have one unless you take risk.

"Stantrack" has a surreal or heightened quality about it, particularly in the job scenes, which are perhaps closer to most people's sense of reality than the pop culture scenes. Was that the sort of style you were going for?

Yes. That sub-plot about a job and its people is about a disappearing species. I am talking about the Australians who had a sniff of the Depression. They have a

very film which tries to represent real life. Film is quantum.

Stantrack was written straightforwardly as a feminist perspective rather than real life. And Gill Armstrong has struck the right note here, whereby the people are heightened, are leaning towards caricature, but nevertheless demand to be taken seriously. The characters disengage themselves from their backgrounds.

I relate Edna Liverage to this, the first line between character and caricature. Edna started out as a socialist character within the dramatic framework of Moore's Fanny. As the years went by people began to think of Edna as a real person.

This is tied to the sense of reality Australian women bring to television. We have all met an Edna, so you almost believe she is a real

person to be strong and tough, like Pearl (Margo Lee) who runs the pub in Stantrack. Edna is an example of that type — "Australian's answer to the Jewish woman", as Barry Humphries called himself in New York.

Actually, I found Pearl a rather odd, almost tragic, figure...

Sad?

Look at the way she is used by Lou (Dennis Miller)...

I can only think that Lou was a good man and Pearl liked a good riot.

Even given that, she still has to accept him robbing the safe...

Oh, she is not prepared to accept this at all. That just happened in a soap opera plot two — though I actually prefer that to these realistic scenarios. I think Australian women are used to coming for men, in one way or another.

The heightened realism of the pop sequences touches an style used in pop clips for example, like "I Don't Like Mondays" clip of The Newborn Kids. Was that a deliberate reference?

The Stantrack theme song takes place in a schoolhouse because Angus (Ross G. Downey) goes to school and much of the potential audience will, too. The schoolroom is a setting for pop might seem an overworked location, but it is all relative to the context of time kids actually have to spend in there.

Is there a risk that an audience will bring to "Stantrack" the expectation of being thrilled in the way, say, a Bessie clip thrills them?

Those thrilling Bessie-type clips rely almost wholly on cutting. You can use cutting to communicate rhythm for the length of a clip but you have to use it sparingly in a feature because it's tiring — which is what Gill has done. I think she's right.

But I think any of those songs could fill from the film. This is how I think a filmmaker responds in film clips of musicals on television. First, they go to like the song. Second they go to like someone in the clip. They go to thinking about maybe buying the record. Third they want to go in Groucho or whatever so they can see John and Olivia. So the songs bigger and louder than on television.

So, with "Stantrack", you have to go people looking at the music first...

Absolutely. We have to get that sense out there and expose people to the clips. Their response to the



The girls. Bessie and Angus sing "Body and Soul" in the *Stantrack* film clip. Right: Angus (Ross G. Downey) in the schoolroom. And: Stantrack (Angus) and Bessie (Margo Lee) singing "Body and Soul" in the film. In the background, the schoolroom.

could be serious about her work and have a sense of humor. As for myself, I have suffered the reverse of that, because I might crack a few guys whenever I go, people often think I'm not serious about my work. That's the Australian culture climate, love.

I find the Australian public is far more adventurous than the people who develop talent.

But the public has less at risk —

different point of view to anyone born 10 years later. They are basically a working people with a special kind of wit and a theatricality about them which is very Australian. They are people like my mother and stepfather, but they are disappearing, we have been replaced by the U.S.

Stantrack is an odd form of American cynicism through the Aussie Australian eye. Stantrack's form was created by many American films before it. It is the type of film which fills screen time between reality and pantomime.

A lot of people go to films expecting them to represent real life. Well, there is nothing like real life except real life. And almost

every film which tries to represent real life fails. Film is quantum.

Patrick White wrote in his memoirs that Australian women are far more interesting than Australian men because of this male element in their make-up. He notes that Australian men do not possess a corresponding feminine element in their make-up, and are consequently less interesting.

White went on to depict about a dozen type of women who define that wonderful feminine part in the worst kind of male egotism. They are often very witty and put people in their places with their language — women who have been

film as a whole will be another story.

How involved were you in the choice of musical numbers? Did you include directors in the script?

Jackie told me where to place them. When the songs were obviously necessary to the plot, I wrote them in first go. But I also went over the script afterwards and wrote in "songs" in the sections which would gain energy from the mere inclusion of a song. Even a dramatic script can be likened to a popular song in structure: there is the opening chorus, the bridge, the melody, the climax. It is the bridge that most often lets a song down — and a script, too.

For someone who likes musicals, I also find them a laborious experience to sit through. Somebody is talking, then they turn to sing in another room, which always worried me and sent me running for the popcorn. The only one like that which really works is *The Bandwagon*, largely because of the competence of writers Adolf Green and Betty Comden.

*A Star Is Born* was the first musical I followed. Every musical number happened within a realistic context, such as a band performing on stage. But Gill said, "No, let's just do what we feel like." Take the scene in the bar where Jackie (Jo Kennedy) just starts singing "It's Not Enough." I had always wanted a ballad in the film, because I just loved it when Judy Garland was jamming with the crooners in her film, and the James Mason character sings it and says her "That was rubbish, whereas Gill has cut girl stars' songs. I think it works well, in the end.

Did *"A Star Is Born"* influence the structure of the film?

It would be great if Jackie asked us and said, "This is like Norman Mail." No, I do not think it influenced the structure, just the feeling.

I took the advice that writers give you was to write a book, write the kind of book that you would want to read. But people are not happy about films they really like because they do not want to look dumb. I thought I would get down to the kind of film I really love — and it was *A Star Is Born*, which I saw at 12 and really blew me out. I reasoned that if I could keep the energy of that film with me while I wrote *Starstruck* it would keep me going.

So, Jackie became the Judy Garland character as the way to. The pub background became the Normana Miles character the alcoholic as the slide down whose time had passed, who was of another era. That pub became a place to me.

In *A Star Is Born* Norman does and in *Starstruck*, which is a much more simplistic piece, Jackie saves the pub. That is the personal aspect of it. I think postmodern film film by the very nature of pop music. I thought *Breaking Glass* was a hideously bad film, and it was serious.

*"Starstruck"* contains no poetry of the pop musicals of the 1960s...

We are in the mode of a 1960s musical, but it is more public than most, and pro-hippy. New Wave is a post-hippy 1960s term.

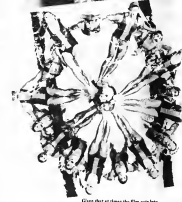
When I first wrote *Starstruck*, I was working in London on a Fax short about the mad reveal. So I set *Starstruck* in the 1960s mad style, which was a mistake because you should always remember fashion is a wheel and the wheel turns too quickly for film. David Ellick [co-producer] then came up with the shrewd and tough notion that the period setting might be seen as a crutch for the film. Australians tend to art down their films rather than give them a good story. So David thought the script had to be made contemporary.

There is a feeling in *Starstruck* I connect with Jewish style pieces of the 1940s: *Smashing Time*, *Mogambo*, *A Suitable Case for Treatment*, *Where We Go Round We Know The Turnberry Road*.

I had dinner with Derna Malley, and she mentioned that her husband George wrote the dreadful *Smashing Time*, "which looked so old-fashioned when it finally came out in London." And I said, "Oh but we imagine as Melbourne lived it because of the time-slip between us and London." We all went and saw these films in larger numbers than other countries. They had a sense of optimism and glossiness which Australia still feels. Relative to the rest of the world, we have more to be optimistic about. Those films had a kind of successful fun which saved the American sensibility, and, even if they maybe wasn't the greatest films in the world, Australians were quick to pick up the stars.

Look at *Can't Stop The Music*. That film did no business anywhere in the world whatsoever. It is a terrible film, but it is pure energy and a big joke on the Gung's *All Here* and all those Twentieth Century-Fox musicals. Australians apart from the clever old that Alice Carr gave it here, got the joke, whereas the Americans did not have the sense of humor to get it. We got the joke about the *Herr We Go Round The Turnberry* type of film, better than anybody.

Australians have a highly-nurtured sense of humor. That comes from being a combination of Scots, Irish and English, who are the funniest way of people to appreciate one way or another.



Jo Kennedy and Robbie Hunter of *The Woman Between* photographed her husband David Peter Miles Ellick on the set of *Starstruck*.

Given that at times the film gets into areas where some could accuse it of scolding its minority groups — e.g., lesbian love and fat women — did you feel the need to hold back, to be tentative...





I did not write *Nana* fat. She was not fat in the script. But Pat Engle is great; she uses her size to great, comic effect.

What about the scene where Jackie is disappointed because her golden-haired boy is homosexual? When Angus appears to put him down for being homosexual, Jackie snaps back with, "What's wrong with that?" Given Jackie's obvious disappointment, the line has the ring of trying to play fair...

Almost every woman, however sophisticated, instinctively does not like finding out that the man of her affections is gay. That person being gay cuts her out as the sexual ideal, which is a very huge level to be let out on.

That is why Jackie's line seems out of character...

Yes, I might have failed there; it is all a bit murky. I got angry because that whole gay sequence was re-written and changed into a

pool party instead of a leather bar, as I had originally written it, because we felt leather bars had already been done. But I did not quite keep track of the re-writes, and the actor playing the part, John O'Malley, who had seen his earlier draft, said, "I am really disappointed. This was a good part and a chance to try something. Now they kind of dump on him when they find out he is gay."

I never wanted that to happen and neither did Gill. So, I took his point and had a last-minute fiddle to his part.

Actually, I don't think her line is out of character. Angus says, "He can't be gay," and she says, "Why can't he?" — meaning, "Look around, a lot of people are."

It was one of those situations where I did the re-write to accommodate a different situation. When it was a period script, the kids went to The Purple Onion, which was a famous club in Sydney, and they got this fantastic drag queen, who looks exactly like Pearl.

There is a scene in the dressing room

of a television station where Jackie tells her boss that she is performing without them. She gives a great speech about how she has to make her own life, etc. It is a bit like a *My Brilliant Career* speech. But the director of the show teaches her the importance of other people in her life. Were you commenting on the problems of personal independence?

Starbuck is just meant to be entertainment. That is one to deny that entertainment (that isn't) is serious. But Starbuck is not meant to be taken terribly seriously. Seventeen-year-old girls and boys are usually pretty selfish.

But the structure does lead people to assume she has been taught a lesson. Was it not intended that way?

If Jackie is taught a lesson, then it was that her cousin Angus, who was also her manager, actually knew what was professionally better for her, what was right for her character as presented to the public.

Performers rarely know what is

good for them. Mimi West is one of the few in the history of show-business who knew everything about what she should do. And anyone who is a big star has some capacity for that. That is why there are a lot of incredibly talented people around whom whom everyone says, "Why aren't they stars? They are so talented." But they do not have that conception of stardom which is what being a star is. And Jackie did not have it for herself; she just had the ambition.

You will find that relationship through the history of show-business from time immemorial, and it is almost like a *jewel/booster* setup — Barbara Streisand has a hairdresser, Judy Garland has her thug.

Basically, I saw the script as a love story between Angus and Jackie, a kind of *Les Amantes* scenario. The way the film played is different, because, quite naturally, it took on a life of its own. Now, it is not Angus' story — it is Jackie's story.

I don't know if you have ever been around with an older girl when you were 14. It is okay when you are 10 and she is 14, but when you are 14 and she is 14, she is going out and living her own life. You are a minor, and there comes a chip-off point. You feel betrayed. And Jackie, because she is older, is just coming ahead. Angus only has his brain with which to hang on to her.

Gill came up with the idea that Angus should mature at the end and find his own path. He is about to go off as his own respect of maturity. I can remember going, "Goddamn," because I thought of *Saturday Night Fever*, the story of which I looked. John Travolta looks all the girls like sluts, but we are supposed to believe that he has acted for "maturity" at the end and he is going to be a ballroom, middle-class bourgeois world where everyone will now treat him as a rich.

But our ending doesn't have these social implications — and it works.

You write in "Postcards" that Gill wanted to be an actor but he was not, not yours, David Eick's or Richard Brennan's...

Director's are very suspicious of writers and expect the worst from them. But I am not by nature a writer — I'm a critic. Having gone through that whole shoving match, I know it is a collaboration thing and you do have to back things over. I know there is no point going back, because for every point you win you lose one.

Gill came into the piece quite late, but she badly changed the script. She did it in a late, however, and not the finishing touch of Angus meeting the gun-shaving girl.

When you are someone like Gill or Phil Spector, and are quite famous even though you have only made one feature, I guess you are all that much more suspicious. You have to hold on to whatever attracted you to the project. Richard Branson said to me, "You make the film when you write it, then somebody takes it and makes it again."

And that is what happens. If I had known that somehow the film would come out being *Jackie's* story more than *Angus's*, I would have been in a quandary. I would not have thought it could work. Every other film is about a girl who wants to be a star. But because of the exceptional qualities Gill created in the film, *Swanwick* works. But there was no way I could know that until I saw it.

**What was your role as associate producer?**

"I was the only person who'd associate with the producers." Sorry it's so odd.

Initially, I did things like selecting songs. I saw our music breakdown, had lunch with publishers, put the net out. I'd talk to the Art



*Above: Jackie and The Swansons and the stars at the New York City opening night. Above and below: Jackie and the stars at the New York City opening night. Above and below: Jackie and the stars at the New York City opening night.*

Department about how Angus might react to his wife, that type of thing. I also did a few quick dailies during shooting.

I didn't go to rehearsals, but I would have liked to, because I would have shared some of Angus's dialogue. I wrote his stuff in short, snappy sentences — the Jewish kind of talking. Ross O'Donovan naturally speaks in long, winding sentences with a nasal accent. It was his first part. I would have liked to have adapted the lines to him.

But when you let open a director, you just have to go with that decision. It is in that point you have either won or made a mistake. And it was no mistake with Gill.

**What sort of audience did you have in mind?**

From mine to 15. If the film takes it, it may then reach into the broader audience that the old days used to exist along and use *My Fair Lady*. *Swanwick* has a few that an older audience would recognize and appreciate, and maybe get a giggle out of.

But I am always suspicious when people tell you who their audience is. I don't think they know.

**What projects are you working on?**

I am doing *The Lee Gordon Story* about the eccentric Americana promoter who sort of colonized Australia during the 1950s. But that is tough, I haven't formalized a true angle yet. I want these people to breathe. So, meanwhile, I'm writing a script I call "Goddie and Katerina." The two leads are a kid, because I like writing about them, and an over-the-hill model who suddenly has to do something with her life because the beauty ideal has changed to 16-year-olds like Brooke Shields. She is 32 and never had to do a thing in her life, now she has to.

Then there is a book. I have long been convinced so, I'm convinced, by Anne Baxter. She is the actress who won a few Oscars, then won "B." It is basically a love story, about her four years spent in the Australian bush. Harry M. Miller now owns the rights to it.

I saw Anne Baxter in New York and talked to her about it. I think it would be nice of the few genuine opportunities now here to show Australia to the Americana perspective. Our as with the U.S. on every level, imitators and disturbs me. \*



# Monkey Grip

*Nora (Noni Hazlehurst), 33, a single mother living in a large, loosely-constructed commune, wants a love with "no fade from distance in it". What she gets is Javo (Colin Friels), a 23-year-old actor, whose life is "a messy holiday of living off his friends". He is a junkie, but it is Nora who is addicted. Smack habit, love habit — what's the difference; they can both kill you.*

*Monkey Grip is directed by Ken Cameron, for producer Patricia Lovell, and is based on the novel by Helen Garner.*

*Noni Hazlehurst as Nora in Ken Cameron's Monkey Grip.*





Clockwise from top left: Jane (Colin Firth) and Grace (Miles Gorman); Nora and Lillian (Candy Argersinger); Julia (Pearl Chikley); Rita (Lisa Pount) and Nora; Nora and Gerald (Dan Miller-Richman); Angela (Christina Amphlett); Gerald; Nora and Clive (Michael Crichton); Monkey Grip.







# Jacki Weaver

## Interviewed by Tom Ryan

Perhaps, more than any other Australian performer, you have had extensive experience on stage, in film and on television. When you began your career did you envisage that kind of breadth?

In 1962, when I was still at school, my foremost ambition was to become a "musical" actor. My parents had insisted that I should study medicine, and I was planning to be a general worker. I was offered a television play and an opera for television, and I started to learn about cameras. At the same time, I was doing children's plays in school holidays and that kept me in there as far as stage work went.

The thing that was the turning point in my life, that brought it all together, happened in 1965. I had just left high school, and was about to go on to university, when the ABC offered me a part in a television serial that was going to be shot on film, which was really unusual for those days. It was being shot at Broken Hill and directed by Ken Hensley, for whom I had already worked as a television play. I was only 18, and to go away on location to do something like that was too good an opportunity to pass up. Fortunately, my parents were understanding, and I did *Woodies*. It was a seven-part serial for children, which was later sold to the ABC, which repeated it a couple of years ago. As a result, I am now getting letters from 18-year-old boys.

Did the opera provide you with the inspiration to go on to "Broad-street"?

I did not actually sing in the

opera. The ABC used to do opera with actors singing opera songs versus. It was *Henry and Grand* and the full *Hamperbrook* opera. Marilyn Richardson was my boss. It took me a while then — at least every day after school — to learn how to assume it properly. This helped me a lot when I did *Bend-Sinister*, because you used to sing to pre-recorded lines — of your own voice, of course.

I always wanted to be a singer, but I did not have to thank too hard to realize that I was a much better actress than I was a singer. Acting was what I cared about, professionally, but singing was still good for I sang in a performance which led to me being offered a recording contract in the same time to Billy Therie. He recorded *Poison Ivy* and sold 65,000 and I recorded *Something's Got a Hold on You* and sold 159.

What is your attitude to formal training for actors?

I am all for it. I did not have the opportunity two years at the National Institute of Dramatic Art (NIDA), but I probably had as much action as any of my contemporaries who went there — like Helen Mirra, Kate Fitzpatrick and Judy Morris. I flunked some work at the Old Tote and found myself with the same actors and workshops and classes that they had, for in those days the NIDA students used to be subsidiaries for all the productions at the Old Tote.

Kate Fitzpatrick always reminds me that the first time she went on stage she was my understudy. I had just one voice when I was doing *After Fox* in the daytime, and The

School Mistress at night, and Kate went on for me.

Why didn't you just retire her role?

Because it was the same day that a broken record made me fall five metres to the floor. That was awful, but it gave me one of my besties and like I dragged myself to my feet and told the world, "Even fairy dust isn't foolproof."

Do you have a preference for stage work over the other areas of performance?

No, because film is still a competitive activity for me. I have only done a handful of films, whereas I have done dozens of plays. But I would have to think I was never going to be on stage again. There is something fantastic about playing in front of an audience. I sang for 15,000 people at the Myer Music Bowl earlier this year — it was wonderful. You don't often get that, but the 1930 at Her Majesty's for *They're Playing Our Song* was fine enough, too.

I think you are really missing out on something if you don't play before an audience now and again. It is a very lively experience. Audiences really let you know where you are working properly or not just by their response.

I was brought up to believe that there isn't any such thing as a bad audience. And eventually that is a great way for an actor to be trained. As I have learned from seeing my Myer several times over with different responses that responses vary so much, even though the performance remains constant. I think that is a certain advantage

that audiences are sometimes giving and sometimes not.

Yes, but is there any, generally speaking, observe a decrease that one does not get in cinema. How do they communicate to you?

You can hear every gasp and sigh — you can feel the tension. Don't tell me I am imagining it.

No, I am trying to find out what it is like. Is it like riding in a flying room, riding in one person and trying to identify their response?

It is a bit like that. But with an audience, it is tricky to describe because you cannot see their faces, but you can feel that huge presence. And yet it can tell when there is one person and three who is unresponsive. Sometimes I feel just like a rider.

As one privately tried to describe, how important for you is the limitation on rehearsal time in television?

Told by Hensley is unusual, in that it was done with a live audience and in a very spontaneous way. We started rehearsals on the Monday, and went through to Saturday from 8 a.m. to 5 p.m. every day. On the Saturday we rehearsed all day, and then the audience came in and we recorded it that night.

It is true that for a *Crowlands* kind of production conditions are more rushed, and that you do have to develop a certain facility for coping. Having done dozens of *Hamlet*s, *Dr. Strangelove* and *Medlocks* in the early stages of my career, I have developed a certain facility for that kind of thing. I



## From Jacki Weaver's Scrapbook.

Checkmate from above: Jacki Weaver and Ernie Sigley on *Adriatic Thought*, publishing *Smash*, Weaver on *Martin* in the *Norfolk* production of *The Seagull*; Bob Allen, Joan Sully, Weaver and Gordon Glen, *Smash* on the ABC's *Be Our Guest*; Weaver and Lyle Paine on *Let's Get Together* on *Bandstand* in 1966; Weaver in *One and One Makes Two*; Weaver interviews *Barb Lasswell* for *Willow*; Weaver and *Frank Sinatra* in *True By Marriage*.

creative people who have only had the luxury of winning on film, or in subsequent theatre, would find it fairly frustrating. But, in a way, it's a good training ground.

I haven't done a season like *The Westless Years* or *The Young Doctors*, but I have heard that they can be incredibly hectic, even more so than *Crawford*, for whom I must say I have a lot of admiration. *Crawford* have done so much. They have insured some of our best people technically, cameramen and directors and so on. And I even hesitate to put myself down, because I have such a lot of respect for the people who work behind the scenes as them. But that is not the kind of work I want to go into now.

Can you identify any particular sources of inspiration or models that have influenced you as an actress?

When you are heavily involved in your own work, you are, to a large extent, cut off from what you can learn from others. That kind of learning seems to occur between heavy jobs. But one of the biggest influences on me was Judi Dench, who is just about my favourite actress, playing *Poodle* in *The Woman's Tale*. It was in 1979, in a performance by the Royal Shakespeare Company, for whom she had also played *Violent Twisted Night*. Despite the fact that I had been an actress for eight years, it was a great revelation to see a great classical actress use herself in a much greater degree than I thought would have been possible.

I had always tried to hide my personality in a sort, submerge it completely, like *Alie Gaskins* does. But the example that Judi Dench set provided a great turning point for me. And even when I let my own person come out, I still think I am able to diversify.

Have you ever found yourself copying somebody's mannerisms or style of performance?

If I could, I am sure I would, but that is one thing I have never been able to do. I am too much against it, I work hard at them and do a lot of research, but, when it comes to imitating other people, I cannot do it. I know other people do with me, and I never refuse it until it is pointed out.

Do you have preferences for different types of characters or roles?

No. I never want to, either, because to me one of the best things about my work is doing so many different things in possible. On television, for example, playing an enemy is far more in my taste than being a regular, because you can do two different characters in a year, rather than being stuck in the one.

Your ability to take and make a





the time. You press a button and then you become a charming, interesting person. That is the basic sort of publicity the film can get and you want the film to do well because it means more work for you later.

But even apart from that, I think it is your duty to help sell it when you have been connected with it, unless of course you are just completely incapable of doing so.

On the other hand, the press often sees situations like this to get at you and find out things that you do not want to tell about your private life. It is something that has been happening to me for so long, I really have given up caring. There are a couple of days every so often when I want to get under the blankets and just stay there, but generally speaking I can cope. I fend them off.

I had 14 interviews in one day recently and every one of them broached the subject of my personal life. If you are in a sufficiently uninterested frame of mind, you can cope with that. But I have been an interviewer myself. For a year I worked on the *Willis* program, and learned a lot from that about being an interviewer. I think I have always been fairly generous as an interviewer, but it really brought home to me how important that is, how it helps you to make it work for you rather than against you.

But even that job was exploiting your image as an actress. If you hadn't been, Jacki Wilson, regard-



Double Whoopee: Wilson and Jean Reno in David Cade's Double

less of how good an interviewer you might have been, you would not have got that job....

I would like to think they gave me that job because they thought I would be a good interviewer, but the only way they could have known that was because I had once been interviewed by *Willis* in connection with *Double*. Afterwards they said they would like me to work for them because I had personality, not because I was well-known or an actress.

I did some really good interviews, I think. But I got a lot of flack from the press for that too, because

a lot of them justifiably guard their domain. They like to create a certain mystique about it. It is entirely false, because most people writing in newspapers nowadays are practically illiterate, they are terrible.

What kind of strategy did you use for interviews?

I knew that I had to be light and, because most of the people I interviewed were charming, pleasant and agreeable and I was going through the same sort of feedback, it made for an interesting sort of poker discussion. There were times

*Jacki Wilson: Wilson, the double marriage, and Palance Officially Close the picture on Squary Taylor directed by Kevin Delaney*

I sometimes feathered into that. I thought were really good. When *Squary* Taylor feuded himself telling me what her next roles were and why, she said, "I never tell anyone those things, and I think I am only telling you because you are an actress."

We were getting into some really interesting areas that might have been good for *Cinema Papers*, but for television, in print time, nobody wanted to know. They cut it out.

Do you find any problems being a woman in what is still essentially a male industry?

No. I only look on men as sex objects. That is all they're good for. Anyway, how can it affect me? I don't want to play men's parts. If I were, say, a businessman in advertising, my being a woman might not make any sense. But in my particular work, I haven't been conscious of it as a problem.

In your experience in film, have there been any particular working environments which you found notably stimulating?

I found *Pinkie* as *Hanging Rock* a fantastic experience, even though it appeared that I was a little out of it. I did lots more than the release print shows.

A lot of my staff had the flu, and Peter War, who is such a kind man, said to me, "The reason your staff isn't there is not because it was I, god, it's because it was funny." I don't know how true that was, but it did not matter to me because I got six fantastic weeks of watching Peter work and being in Clare which is a wonderful place. That is a film I most enjoyed just for the atmosphere, just for being in it.

I like working with Tim Burstall. There was a fantastic camaraderie as *Squary* and *Palance* was good, too. I have a favorite story connected to the opening scene in *Palance*, which people who have only seen it on television would not have seen. There is a shot that follows Jack Thompson's finger going down my arm and then on to my stomach to a close-up of my cussing face, and then there is a cut to an aerial shot. It was a daisy set and a quite short, because Tim only wanted to try music over it. He was cutting down from the camera overlooking me. "All right, darling, I'm ending, give him a kiss, a kiss! Let's see some of that old suburban ecstasy. C'mon sweetie, show us your face, show us your face." And I am crying. "I can't get my face over Jack's bloody shoulder!"

And even though I was only on *Squary Taylor* for three weeks, I had working with Kevin Delaney who gives you a lot of freedom.



Continued on p. 125

# Carlos Saura, SPAIN and MAMA TURNS ONE HUNDRED

Susan Tate

**C**arlos Saura was born in Huesca, Spain, in 1932. Seven years later, General Franco's Falangist army defeated the Republican forces, ending the Spanish Civil War and beginning nearly 40 years of repression, military government in Spain and entirely changing its cultural life. Spain has always had a history of despotic government, with the establishment of the infamous tribunal of the Spanish Inquisition in 1493, a body which functioned sporadically into the 1800s after its usual hours of parties, stonewalling, religious baroque and generosity among to the morals of the country.

Likewise, the Junta Superior de Censura Cinematográfica (Superior Board of Film Censorship), which was established in 1937 by Nazi troops even before Franco came to power, served after the victory as a way of suppressing the real and attitudes of the country. In racing mind the potential power of the nascent film industry and set to work to use it as a vehicle to consolidate the victory by producing nationalist, reactionary and propagandist cinema. Typical of film produced at the time was *Raza* (Race), made in 1940, directed by José Luis Saura de Haro (who was to become the chief director for the Francoist regime) and written by Franco under a pseudonym.

During this period, many intellectuals and artists fled the country, rather than stay and try to work under its oppressive laws. Saura was one of those who grew up under them. The years of the Republic from 1931-1936 had seen the rapid growth of the Spanish film industry, with the





*María (Concha Serrat) and the trouble in Italy, Fernando (Fernando Fernán Gómez). Cortes Serrat is María's father (José Luis Rodríguez)*

creation of the first film studios, and the production of the first talkies.

Censorship laws and other prohibitive measures taken by governmental bodies under Franco were responsible for the constraints of this growth, the stagnation of any creativity and guaranteed empty cinema. Not only were filmmakers obliged to make films that glorified the Francoist state, but, as Germany had strong commercial interests in Spain and many theaters were German-controlled, in the early years after the Franco victory they could not afford to be critical of the Francoist state.

A typically repressive government move was the *Blacklist* drawn up in 1940, which listed North American players who had openly supported the Republic during the war. Their names could not be used or mentioned publicly. Ironically, included on the list was Charles Chaplin. In whom Saura was later to give his familial affection and whose daughter, Geraldine Chaplin, was to become his "love" and the leading actress in his films.

**F**rom 1939 until 1978, filmmakers also faced an "adherence script, censorship," which meant that the script had to be shown by the filmmaker to a board of censors which could refuse permission to make the film on the basis of a, or more large chunks out of it. Filmmakers virtually became handmaids of the state.

The first films produced in Allied countries were not allowed into Spain until 1943. These were then dubbed in Spanish (For linguistic uniformity, all Spanish and foreign films were dubbed in Castilian; other national languages such as Basque were not allowed). The plots of foreign films were subject to dramatic changes. The married couple in John Ford's *Mogambo* was given a brother and sister relationship to excuse the wife's illicit affair with another man.

Commercially necessary import and dubbing licenses were given to Spanish producers on the

basis of the quality of their own films, meaning those which most gratified the regime. Not to be left out, in 1950 the Catholic Church created its own National Board of Censorship of Spectacles, which introduced a notorious color coding for films that ranged from red to white. Red was awarded to those that would place the viewer in danger of mental sin.

It was not until the Spanish government recognized the importance of creating a more internationally credible cinema that filmmakers were given more financial assistance and freedom in their work. Spain received its first job to its status in the eyes of the rest of the world when it was refused admission to the United Nations in 1945. However, films whose production was encouraged by the Government, with a view to overseas release and its attendant prestige, were often not released in Spain and only found overseas markets.

Spain saw the establishment of its first official school for film studies in 1947: the IIEC (Instituto Investigaciones Experimentales Cinematográficas), which became in 1962 the IEC (Escuela Oficial de Cinematografía). Its existence meant that for the first time students of film could be exposed to foreign films. It was at the Realiza Cinearte Work, held in Madrid in 1949, that they had their first taste of new realities, as the Italian film shows these

**C**arlos Saura graduated from the IIEC in 1951 after its establishment, in 1952. His filmmaking was something to his exposure to new realities in the college. A year before, three films appeared which also showed the influence of neo-realism in Spanish film, as introduced at the college. They were *Passions* (Pasiones) by J. A. Novés Gudiol, *Los pájaros felices* (That Happy Couple) by Berio, and *Arrivano le Divas* (The Divas After They Go to America) by Anna. Saura's is significant as it was his approval of it which led the relatively progressive García Escudero removed from his position as Under Secretary for Cinema.

His return to the position from 1963-67 saw a new liberality creep back into the film industry, when he created a new category for subsidy, that of "special interest" which replaced the old category of "national interest." He also formed the experimental art cinema where such films could be shown. Before then, in 1952, films were classified from 1A to 3. A film's position on the scale usually reflected its "national" interest and would be financed or released in Madrid and Barcelona according to it.

Saura's first feature film, *Los gallos* (The Hens), made in 1959 and generally considered to be the first of the New Wave of Spanish Cinema, thus beginning Saura's career as one of the first Spanish auteur directors, was originally classified as a 2B, knowing a film release and dooming it to failure. It was not until Escudero resumed his position as Under Secretary in 1961 that the film could be released.

The film concerns a group of young delinquents and their naive attempts to get money. It is typical of films of the period in its use of youth as a way of expressing alienation that otherwise would not have got past the censors.

This was the first of many feature films Saura was to make, after a period of experimenting with documentaries, that used film making techniques other than directly narrating and linear ones, up until he made *Miema cumple años* (Miema Turns One Hundred), in 1979. It also dealt with themes that interested Saura on a personal level: those of childhood and the aesthetic.



world in which it is encompassed in later adult life, concerns which are still present in *Mama*. It is typical of the way in which he uses his subject matter in political symbols and as reflections of his individual concerns, as in *Ala el viento* in *Mama*.

**M**ama Turns One Hundred was Saura's entry in the 1979 San Sebastian Film Festival in Spain. It was also a highly-anticipated entry in the 1980 Melbourne and Sydney film festivals. The film was made four years after Franco's death and many filmmakers were enjoying the new freedom that the change of leadership allowed, making politically-critical films such as *El diputado* (The Congressman) by Eloy de la Iglesia, which deals with the persecution suffered by a member of the Socialist Marxist party from Franco-party members because of his homosexuality.

Saura, however, continues to use oblique filmmaking techniques as there are what he learned during his seminal filmmaking days under Potemkin, and because his films are a blend of

ideas not simply political, which are best expressed by abstract methods. He also incorporates surrealist touches, which openly express a debt to Luis Buñuel.

Saura talked about his work in making *Mama* in a reporter at the San Sebastian Festival and stated that after making *Cris* (crises) (Olivier Hussen 1975), *El día más largo* (El Día Vio Lame, 1977) and *Los años venidos* (Wiedergeburt, 1978) he felt a need "to work on something larger, something that could be pinned more towards the outside." He decided to pick up the characters of a previous film *Anna y los lobos* (Anna and the Wolves, 1972) and "see what had happened to them." In it he worked with the same producer, Elias Querejeta, photographer Tío Eusebio, and actors Geraldine Chaplin and Norman Lewis, whom he has always used.

In this sense, as well as in thematic ones, there is a continuity and interweaving between all Saura's films. This film like previous ones, is as much concerned with making a political allegory through the characters as it dealing

1 Program of 1979 San Sebastian Film Festival  
2 Ibid.

with the characters as individuals with separate and private worlds. Anna (Geraldine Chaplin), of Anna and the Wolves, was the British governess for the children of a once-wealthy Spanish family which lives frantically in a large, crumbling country house in Spain. She returns to that family with her husband on the occasion of the *Mama's* (Geraldine's) 100th birthday.

Through setting up this situation, Saura provides for the occurrence of the elements of memory and reminiscence in the film, particularly through Anna, for whom the remembrance is very sentimental and the *Mama*, for whom life in general is lived with sentiment. Anna fondly remembers the young woman in children for whom she was governess, and responds to them accordingly. She also transfigures the now deceased Jose and his military careerism, crisscrossed with uniforms and guns, a more external reference to the passing of Franco's military regime. The reality is that Natalia (Amparo Muñoz) has become a beautiful and elegant, who insouciantly enjoys her life spent away from her husband, Anselmo. Anselmo (Nelson Algren), when, seen after his arrival, he comprehends the strangeness of the woman he has worked into.

**P**olitically, Natalia represents the new liberalism of Spain and greater social freedoms related by changes in divorce laws after Franco's death. On an individual level, she becomes a vehicle for escape and fantasy, the importance of which, during childhood and in adulthood, is one of Saura's themes. Natalia seduces Antonio in her intimate bedroom, a virtual saloon's sort of silk and lambskin. Anna's other world has grown into a romantic vigor, who, along with her mother, Lucha (Chores Soriano), plots against the *Mama* and enticement has darkened which she bizarrely asks the *Mama* to deliver when she plans to do with the house and the estate after her death. Already she and Lucha are mentally subdividing the land with an eye to selling it to developers.

A scene which highlights the extremes of the two realities around the family's "intimate hour," a break where old clothes and keepsakes have been stored. Natalia dips in and finds a transparent black dress which she wears and parades in front of Antonio, consolidating the effect of her seduction the night before. Her sister instead wears a military outfit, tapping a swigger stick in a fiery gesture.

Juan (Jose Virel), one of the *Mama's* sons and Lucha's husband, has left the household since the time of Anna and the Wolves, with Anna's cook. His departure is also reflective of the loosening of marital ties after Franco's death and the rush to the divorce courts which ensued. His alloy with Anna, especially in she is not introduced in the film, is another reference to adult fantasy worlds and the outlet they provide from domesticity. Antonio's seduction by Natalia is preceded by a typically domestic scene when he cannot sleep and Anna keeps pulling the blankets away from him, snoring continuously in her sleep. This scene underlines the confusion and erotic attraction of the scene which follows.

With Juan's departure and Jose's death, there is only one son at home: the pathetic Fernando (Fernando Fernán Gómez), who lives in a world of a medieval fantasy. Anna's return to the house evokes that period of time for Fernando and the two try to live together in his mind. He recalls his love for her and is convinced that he still feels it, frustrated that he cannot express it. Man's dreams of things are always used to represent, a yearning for the impossible and it is Fernando who, in some of the most humorous scenes in

Continued on p. 181

Family and friends look on as *Mama* left several demands from her will in her chair. *Mama Turns One Hundred*



# Peter Ustinov

*The award-winning actor-writer-director talks about his filmmaking career with Brian McFarlane.*

Is there anything you have not yet done in the arts that you would like to do?

No, I don't think so. Very often, I can't do things because I am afraid to do them. In fact, I have to turn things down.

Human nature being what it is, people have it in their minds that I can do all sorts of things, which I very often cannot. Once I conducted a children's performance of the New York Symphony Orchestra extremely badly — not nearly as well as Deryn Kape or other qualified conductors. Then the Minneapolis Symphony Orchestra asked me to conduct a whole season. I thought

the joke had gone far enough, and I told them that I loved music too much for that.

However, in parenthesis, I did conduct the Philadelphia Orchestra in a film, and the first violin came up and said, "We have been

*Peter Ustinov at Circus Point*



**"I have always felt that art, if it is of sufficient quality and is national enough, will become international. You cannot compromise with it."**

conducted by myse worst", which I thought was one of the most flattering things ever said to me.

The first woman's comment is a guarded compliment, really.

Well, if you are not used to it, it has an extraordinary condescension about it. I satisfied all my Walter Mitty dreams.

You have often made more than one contribution to a film. Which do you generally find more satisfying: acting, producing, writing or directing?

I think acting is typically easier than writing. I enjoy it very much. It is a sort of tactical movement, it does not give you the intrinsic pleasure of writing something which is accepted.

I have never accepted myself as a professional director, in the sense that I know how to deal with actors. I know what I want, but I do not have a very developed visual sense. In the case of moving pictures, I know what can be done, but I have to stimulate myself in that sort of way.

I don't think you can be in two places at once. You always betray where you come from and the film director is either like a cabinet minister, it is a vague profession. Anybody who sets out to be a film director must start somewhere else. He is either an assistant or a writer or a cutter. One can see, if one is very perspicacious, that even at his best David Lean is a cutter by nature, or that someone else is a cameraman by nature. They may have grown to directing, but they never lose the traces of where they have come from.

I suppose my path has been a very literary one and therefore, in the last analysis, I trust a verbal imagination more than a visual one. I never believe that a visual imagination can tell a story adequately and I see somebody else do it brilliantly. Then I realise what can be done.

So, I have never really thought of myself as a professional director who is waiting for material. It is a matter of getting something really from my imagination and I am capable of doing it.

*Italy Road* is probably my most successful film as a director and it was extremely repulsive because we were all on board ship. The role of a captain of a ship and that of a director of a film are practically interchangeable. So, when actors

were asking me, "Where are we going now?", they were asking me as the skipper as much as the director. Also, their visual imagination was automatically started by the narrow possibilities which were imposed by the fact that we were on the ship. In other words, if *Italy Road* was suddenly given a romantic existence to play with, he would not know where to begin because he did not live in the same time as Tolstoy. But if he were ordered to *Italy Road*, he would know better what he was doing than Tolstoy would if confined to a chamber orchestra.

I, therefore, feel that probably I have more to contribute in an ordinary position. I am in the type of which there is not a tremendous amount about it, means also that I do not work terribly consistently because people have a more conventional sense of casting. Posner has been very helpful to me because it has definitely found me a niche, although I do other things. And I would have to spend the rest of my time doing nothing but *Italy Road*. At the same time, I hope I have a wider range than that. I have played King Lear twice in the last two years with some success.

As for writing, I am always drawn towards the theatre or to pure literature, more than to film for roughly the same reasons, although I have written screenplays, usually for myself.

You do not find writing screenplays an especially satisfying activity?

No, though it can be. I think a writer is much more important than he is given credit for, just as the teacher is much more important in society than he is given credit for. A teacher is tremendously important, and his remuneration is never high enough.

You directed your first film, "School for Secrets", at the age of 25, and in a film industry that must be one of the most precocious in the world. I am interested to know, at 25, you got to be directing Ralph Richardson, Pamela Matthews and Richard Attenborough.

At 25 I thought they had left it rather late to ask me. I felt I had practically crossed the bar when 24 arrived and nothing happened.

*School for Secrets* really happened because of Fellipe del Uffizio, an Italian who had played an important part in the British film industry. He was an excellent

man who was a kind of Sandro Pertini to J. Arthur Rank's Den Quigley. They did not get on terribly well and I knew it could not last. But at one time he was tremendously important. It was he who gave me that chance, although I did *School for Secrets*, which was a big success, for the Air Ministry really. They wanted to have something about radar which was on the same lines as *In Which We Serve* or *The Way Ahead*.

They were such extraordinary days that you can hardly believe it today. We stopped shooting for a day to allow me to get out of the army. I had to go to Olympia and get a party suit shown at me by a scripter, which was my compensation for having been in there for four-and-a-half years and now facing every sunset. I had to have a rehearsal and all the things you do when you get out of the army. And they actually stopped shooting for a day which cost us a lot of money. They were forced to, there was no way round it because I had started

shooting when I was still a private but was on temporary leave.

I had to do all my research in uniform at RAF stations, often sitting rooms which were reserved for visiting air marshals and having WACs (corporals) do my shoes, and I was denied as a private. It was a very peculiar situation, but then the ordinary is very odd. I hated every minute of it, but I never regretted it because it taught me a great deal. I knew it would be hysterically funny in retrospect, even if it sticks in at the time.

It is something you have not directed since then. The three films you did direct in the 1940s, "School for Secrets", "Vice Versa" and "Private Angelo", showed a quality independent talent that British films could have made a lot more of. Why did you limit yourself in this way?

Because I felt the British film industry was backing up the wrong tree. They were trying to get advice from the U.S. — or from Americans — on how to break into the American market. That meant they got hold of some very third-rate American advisers to tell us how to





de it. We have to develop anti-African accents so we could be understood. This was probably the wrong way of going about it.

I opposed the tendency of trying to make the American market with an over-the-top, hybrid product. I have always felt that art, if it is of sufficient quality and is national enough, will become international. You cannot compromise with it. Gollup would have been horrible if everybody had been trying to speak American in order for the people in Paris to understand. The Beatles proved that when they broke into the U.S. market. They did not make any compromise in their accents. They were understood because they were very interesting and clever.

So, I thought it was a very unartistic procedure. Then, for some reason my career as an actor developed very quickly. I was hired to do *Que Vadis* and suddenly there was no looking back in that line.

In fact, you worked in these more or less "mental and ego" films in the 1960s. *Que Vadis* for Miraya

*Top: New Orleans scene with Cerra above. Bottom: Cerra (left) and Kubrick (right) in the film *Que Vadis*. Above: Cerra (left) and Kubrick (right) in the film *Que Vadis*. Above: Cerra (left) and Kubrick (right) in the film *Que Vadis*.*

LeRoy, "The Egyptian" for Michael Cerra, and "Spartacus" for Stanley Kubrick...

I think the Americans are the only people who can do ancient Roman films for the simple reason they neither the ancient Romans. If you go into the Chinese National Bank to get a loan you are taken into a room with columns of papyrus and, in the middle of all that, a faded flag and an eagle behind him, his foot on the table, the bank manager is saying, "Why don't we go home and continue this conversation by the stream and kick the shit around." It is the mixture of extreme relaxation and formality and majesty which Americans do terribly well. Everybody got riled when Robert Taylor is

*Que Vadis* said "Why don't you bring Priscilla and the kids over for the weekend?", but that is precisely what a Roman of those times would have said.

What differences did you find working for LeRoy, Cerra and Kubrick?

Kubrick I spent really good about because it was one of his first films. He had done two brilliant films before, but they were on a pretty small scale and he was suddenly launched into this world of super production. So he was rather midsize.

I read in my book that at that moment he had none of the virtues but also none of the vices of youth. One did not know how old he was. He was an extremely powerful personality, but self-effacing and detached. I am sure he would be quite different since I got on with him quite well and I liked him very much.

As for LeRoy, I was able to tell him the other day that the French had just had a retrospective of his films at the Cinematheque in Paris and that several American French critics had praised him for his style. He took his cigar out of his mouth and said, "What style, for Christ sake?"

He no doubt prefers to regard himself as just a craftsman...

Absolutely. He thought that it was almost an insult to have himself lauded with style.

The crowning film of your career, and indeed almost the crowning experience of films in his decade, was *Que Vadis*. *Que Vadis* was your last film. What can you say about working with Ophüls?

The first night of the film was an absolute disaster. The film broke twice. But Ophüls rather enjoyed it. He started giggling because a

scene almost too good to be true.

I notice the obituary for *The Godfather* on Ophüls and it is said he was a mix of such perversity that he was capable of making the most serious scene in the world and then laughing it on a cathartic so that perversity could see the ring. He was a macho man and a delightful man. I got on awfully well with him.

Ophüls had Cinemascope imposed on him in that film and he did not like it because he loved the incredible intimacy — I mean almost embarrassing intimacy — of the series. He said to me with a mischievous look, "Pearl, I have found a way of defeating Cinemascope today." I thought, my God, what has he done now. He then made a gesture with his hands and brought them closer together and said "Two pieces of black velvet!" He was an astonishing fellow and I think has a great deal.

On *Lola Montes*, I had to do my scenes in French, German and English. People forget *Lola Montes* was done in three separate versions, one after the other, so there was no possibility of only doing one take, then doing a few more of three. It was ridiculous, because Marlene Dietrich could not speak German and she had to read a board behind my head. I had to move my head according to the direction of her eyes so she could see the board. I asked her to make a slight gesture when she had finished talking because I could not remember it (the way she spoke).

One day, Ophüls told me to do a four-and-a-half minute take. I was the ragman and had to shoot all sorts of bars and things and a dwarf moved past. In the middle of one of the many takes I suddenly got hungry and I asked the dwarf for a glass of water. He was surprised as it was not in the script, but he went away and got it. At the end, Ophüls came to me with a slightly mischievous look and said, "I regret that I did not tell you to do that!"







Russell could have handled his life as well. Instead the passion of Lernerbach's life and the tragedy of his death at the age of 45, are all presented in the golden glow of an explicit sentimentality.

The documentaries, however, were of a relatively high standard. Even though it may have been better suited under the heading of *Controversy: The Animals Film*, written and directed by Viktor Schreck, it outstanding in every way. Schreck and his team filmed in ruins in Berlin, the treatment appealed by people to the other animals. The film first shows the physical animals as well as their abuse in factory farming, their tortures, to laboratory experiments, and the deliberate encouragement of cruelty in such traditional sports as cockfighting, deer hunting and fox-hunting. Their structure and it strongly suggested the film is as good as its footage, some of it shot in secret, possibly stolen. While it may help the Animal Liberation Front, whose campaign the film supports, it is also good cinema.

Another documentary, *Be That You Can Live*, made by the Cinema Action collective, follows the life of a Welsh family through five years of economic and political change. Another documentary is added by showing the family's attitudes to those of the 19th Century Welsh writer, the poet, and the Evening Standard and Workers' Literary Movement, which championed the anxious generation in spite of social misery, conflicting interests, and to other readers, encouraging of the game with the intense *Be That You Can Live* is a remarkable experiment, testing in the limit the honesty, guileless in a documentary, and revealing the process of filmmaking as a factor of change in the family's life.

A last minute addition came from Luc Barker, whose *The Devil-headed Boy* (1972), established him as one of the major figures in the history of documentary. Barker had also co-written with Philippe Marie de Senneville (his latest film, *Men of Virtue*, also took several years to research, collage, edit and provide with a commen-

tary. Barker's basic technique is all the same. He uses the original, contemporary newspaper and propaganda film to show events, but taking the original evidences, instead, he adds commentary in which he is not ashamed to show tonight, as well as, to show the meaning of his images.

In *Men of Virtue*, he uses the recordings of an anthropologist named Hans of Schreck's sex, made in the 1930s. Munching is repeated in scenes. Borgia in 1937 is shown as an attempted genocide of unimagined cruelty. The repeated showing the faces of violence are actually seen from the point of view of death and life, and establishing footage which seems to come from these scenes's private records, illustrates the danger's being too deeply embedded. The most moving moment of the discussion and possibly of the entire festival came when a member of the audience thanked Luc Barker for the compassion and dignity the film bestowed towards the people of Ethiopia.

Even apart from Barker's co-production, German film appeared to a shortage in such festival, except Victor Schoenberger's *The Puigry*, another last minute addition. However, the most interest is a German postcard a confirmation in the last war at London — it hardly matters whether a few years ago, or in the present.

Among the New Directors section, Percy Adlon's *Calais*, which, like other artists and their greatest film at Cannes, continued to receive limited prize. Unfortunately, *Shakespeare's Last Summer*, by Sonja Smith (Schreck's name on video) is the most visually ambitious of films. Time as far as it has already released a solid corpse of British cinema, a stage screen showing would have generated great interest.

Adlon's master, for a part, is that



One of the Stars of *Calais* (1977) Percy Adlon's Calais



The beauty of a Welsh family through five years of economic and political change. *Be That You Can Live*

audience was, all with an above-average gender (though without the principal roles).

The Contemporary section also included French, *Reportage: Face aux vies et des* (the *Reportage: Face aux vies et des*), by Jean-Pierre L  vesque, who later won the Giff Award for 1981 as the most original and significant film introduced by the National Film Theatre during the year. Thanks the first time since the Festival's inception (and it was won by a woman, the jury described the *Reportage* as

"a daring, imaginative and moving portrait of a 12th-century woman, which questions society's definitions of madness and expresses its tolerance towards those beyond its understanding."

## Multiple Choices

In keeping with the London Film Festival tradition, most festival time came via other letters, where they were selected by Kim Winstanley or by Brian Evans. Some critics would be happier to choose more than one film (and all the same) to add a personal personal note to be responsible for a film before during and after its screening — and for the director, should he choose to come.

Had I time (Mike, January The *Times* have) I may have chosen it if only because there is always more in a January film than a time sharing, reward, and this is the most complex and ambitious in a long time. However, my nominee *Only Two Hearts*, a collaboration of two producers, has shown and with contemporary relevance had less







# Mark Stiles PART THREE

W O M E N

## MEG STEWART

Your first films were all documentaries.

The trip with documentaries is that when you find a good story you want to make really fit the story, and it's to encourage reality consciously or unconsciously. You had yourself you have found these people and they would be terrific to make a film about. You then try and make the people be what the story is about in order to the people. But it is also when the good story if you can't do a public it seems better to have elements that you can manipulate if you want to.

Documentary really works when you have a lot of freedom and a lot of footage and you go in to find the truth. But then the story thing happens, because you get a lot of footage and start making up the story in the editing. On the one film I most enjoyed making, *She's*

My Sister and *Slipway Breathing*, I arranged the material to my own vision. But you can't arrange people to a vision.

Documentaries are also an imposition on people. You knock on their doors and ask if you can make a film about them. First it seems reasonable then a lot because you are in their house for more than they had ever realized, and, second, you have this terrible thing about how you present them.

If you are working, say, with an average Australian family, there are things they don't realize are acceptable, and you have to either resist exploiting or know that someone else is going to pick them up. If they speak with very Australian accents, you think it is terrible, because they are so typical. But they don't see themselves as being typical. All these things come into documentaries and make it a battle.

If you ask me for an interview, that's all right because I am making a film and you want to talk to me about that. But if you are just asking having a pleasant tea and someone asks, "Can I come into your life?" that is different.

Is that why you want to work with actors now?

That is what actors have chosen to do, and that is their skill. It is fascinating working with actors because you really create something. You pool maybe three people's experiences — yours and the two actors' — and then create something more than just the script. It is not using people.

I don't think all documentaries do that, but that's one of the reasons I wanted to work in drama.

When did production start on "Happy Endings"?

We started rehearsing in the last week in October and shooting on November. My plan was to have it finished by the end of last year, but obviously we are a bit over that now. I felt that if I didn't shoot it before the end of the year I wasn't going to make it. It has been going on so long it would have been silly I have lots of other things to do.

Where did the idea for the film come from?

It sort of started as a joke and just expanded. I wrote the scene in the middle to begin with, and then wrote out from it. The scene is in a motel room where two people are watching *Juan-Luis Godard's Contempt* on television. I had one dream that myself. It is a great combination of images. There is something about a motel room and that *Stro Contempt*, because it is about feminizing anyone.

I really enjoyed writing that scene, so I started looking on from it, working outwards, which I often do when writing. In fact, I quite often don't start at the beginning. As soon as I start using scenes and setting up, I feel however. I really like making things I suppose that's why I like films. I don't like writing as such, but I like sticking together and making patterns, and working like that.

I loved the theater as a child. We had an English teacher who, instead of our English lessons, allowed us to produce whatever Shakespeare play we were doing at the moment. I used to direct those.

Then I did my Arts degree, enjoying in drama and English. When I finished, I just thought about films. I had done acting lessons at university and gone to the Independent but I found the theater more and more claustrophobic and inferior, as the idea of making documentary films became very exciting.

I was quite naive going into it, in a way. Even little news clips on television seemed so interesting, because it was much wider, not in the open, and not that theatre experience of going into really theatres in the daytime to rehearse.

Where did you start making films?

Someone said there was a place that made documentary films called the Commonwealth Film Unit, and that I might get a job there as a production assistant, also that they would teach me to be a film director. I wrote them a letter and they had a vacancy. They had an arrangement about a certain percentage of women — like about two girls to 10 boys — and a girl had just left, so I got the job.

It doesn't seem acceptable now, but when I first started doing it I liked the adventurous life. It seemed great, constantly finding out things and meeting people and getting into situations that you normally wouldn't get into.

The other thing that appealed to me about film was the combination of visual and intellectual elements. My mother is an artist and my father writes, so it was a really good blending. And drama might have something to do with that as well. I thought the future was wonderful and I always really liked watching television. I can watch television or go to films all the time.



Meg Stewart

# I N D R A M A



John Carpenter and Peter Onorati in the movie *Halloween*. My Dreamer's *Halloween*

How do you feel about directing a dream for the first time?

The work I did as a continuity girl was useful because I worked on a lot of dramas in one capacity or another. So the actual form of it is not too terrifying. The good thing is you can get actors to do it again, which you can't in documentaries. You cast actors in the same way you cast people to give a good interview, you start relating to them and putting your energy into them. It is almost as though you are getting them to perform for you. Then it is not such an amazing jump to be able to communicate with actors.

I found during the test scenes with the actors very stimulating and demanding. Where we were shooting we went through every line, and they would ask, "What does this line mean?" And I didn't write the script going into great explanations of every line, I just wrote it thinking of so-and-so says this, then Angela's going to say that. I became very careful — because it is very much between two people — of how you can shift the balance. Stephen would come out on top in the dialogue in one scene, but, if you added one more line of dialogue, Angela would come out on top. Then it can change with the performers — the situation or the strength of the actors changes it again. The thing I was conscious of in the script was trying to get that balance between them.

The next thing I would want to do as far as drama goes is write a feature script, rather than direct one. The difficult thing about drama and films is that I don't need to be the general in feature filmmaking. This means that I am not as dedicated as a lot of male

film directors appear to be. I am not interested in having to control vast amounts of people. I don't even have the notion of being a megamanager.

I can see the fascination of saying "Let's shoot the procession and let's have three axes and a helicopter" and all that stuff, but I feel the good thing about drama is that you can have a first assistant who can shoot at people. I have no desire to shoot at people and if the first assistant is really good, he/she can do all that. Then I can devote my time to the actors and the cameramen.

But the responsibility always comes back to the director, because everybody wants to know, and you have to be able to tell them. But it is very time-consuming. To make a film like that means your whole life is taken over, and the end product may not be, as you wanted it to be.

I can't imagine spending all my life shooting and directing getting massive projects underway. It would be good to write a feature film, and it would possibly be good to direct one, but I wouldn't want to be directing one feature film after another. The other thing is, in everything I have done, in radio program and in the sort of writing that I would like to do, I draw on living experience. And if you are working all the time, you can't have any living experience. I suppose you do [while making films], but then you get back to the security of theatre.

Do you see yourself directing scripts written by other people?

I would consider something offered to me by someone else to do — I would always consider

anything, and also money — but the thing about directing that is hard is I would want to be very confident about my knowledge of the script. I don't think I would be able to direct an episode of *Cop Shop* at the moment, though if I was that in a room and told to direct *Cop Shop*, I suppose I probably could. I guess I could tell the criminals how they should be interpreted; the role I'd find money about directing the action sequences or showing fighting fights, but I guess I would get someone in to choreograph the fight for me. I guess it would depend on whether I liked the script and how confident I felt about the characters.

If I had an idea, if I were going to have a career as a Hollywood-style director, it would be to make non-mainstream films, experimental films that were commercial but were just slightly more true to a sort of artistic intent. I think Rob Reiner is a good director. I used to watch *Five Easy Pieces* again and again. And then I thought John Huston's *Fast City* was my favorite film. And then there are even funny films like *I Walk the Line*, with Tuesday Weld and Gregory Peck, films that have something different.

Lots of small films can be really good. I do like the experimental things, straight ahead as if you want to get lost on an afternoon.

## Filmography / My Dreamer

- 1976 *Dark City* (short)
- 1977 *Shower* (documentary)
- 1978 *Old Time* (documentary) *The Legend*
- 1979 *They Came a Woman's World* (short)
- 1980 *It's Not a Film*
- 1981 *Don't Ask the Critics*
- 1982 *Doing the Mummy* (short)
- 1983 *The Dreamer*
- 1984 *Happy Endings*

that a lot of films that are successful seem quite small in terms of actors and complexity.

I am not that obsessed with drama. I can be really interested in whatever project I am doing. Veronika Reed stayed with me for a couple of days and I got really inspired by her. I wanted to make a film using the stories of things she did, a documentary, but using something as technique.

If I decided to do that, it would absorb me as thoroughly as making a feature film. But perhaps once I have made a feature film it is something I would want to keep doing. Perhaps it is the ultimate sort of media exposure, which I don't even think about that much. To start out a cinema full of people is probably quite an extraordinary experience. If I did it every night for six weeks it is probably not so extraordinary.



Peter Onorati and John Carpenter in the movie *Halloween*. My Dreamer's *Halloween*



W O M E N

# RIVKA HARTMAN

**You were an actress before you started writing...**

From 1960 to 1974, I was an actress at La Mama in Chelsea. I was lucky to be a part of that scene. While the actors in the Melbourne Theatre Company were still speaking with British accents and calling each other "darling", we were hyperbolic and overtly Australian. The first plays of Jack Hibberd, John Murrell, Alex Barn and David Williamson were performed at La Mama, and I acted in the original productions of *Shogholes* and *The Cuning of Frank*.

During this time I started devising plays and devised my own drama workshops. When I was doing film workshops, I ran drama workshops with the inmates of Loranfeld Psychiatric Hospital. I had the courage to try anything. By 5 a.m. I had to be in the operating theatre assisting the anaesthetist. My lunchtimes were spent performing at schools and factories with the Portable Players. At night, I directed rehearsals at La Mama. It was an active, if undirected, time.

**How did you make the transition from acting to writing?**

I was always an analytical person and I was friendly with other writers. This and a tendency for depression made me a natural candidate.

Improvisation was a big part of our rehearsals and street theatre, and we were encouraged to write our own dialogue and this demystified the written word for me.

**What was the first play you wrote 'Dream Girl'?**

*Dream Girl* was a play that came directly from my emotional memory. Scenes from my childhood and adolescence came tumbling out of me with amazingly accurate recall. It is a funny, honest

play but it is only 50 minutes long — not a commercial length. I wrote it when I was 29 and now I have an active dislike for this kind of chronic emotional retarding. It was workshopped successfully at the National Playwrights Conference in 1977.

**How did you get into film?**

My only experience in film up until 1974 was small roles in local productions like *Breakfield*. I got my first workprint around that time — a 200 ft (60 m) film which portrayed a woman's thoughts by a succession of jump cuts and increasing close-ups. It worked well

though, even though I didn't think of moving the camera. The effect was like one of those cartoon booklets which, when you flip the pages, create a continuous movement.

**What did you go into film after medicine, rather than the theatre?**

I always loved film, but it was a matter of not having the opportunity. Although I acted in several films and made one short comedy, it wasn't until 1975 that I got my first screenwriting job.

**How would you describe the kinds of films you have made and the sort of things you want to make?**

*Casualties of Peace* is a slapstick comedy which I made as a vehicle to act in. There was only one other professional actor in the entire cast of five actors. On *A Most Airtight Man*, I worked with professional actors and synchronised on someone else's script. I am particularly interested in comedy, but I feel open to any sort of film.

**Is there comedy in "A Most Airtight Man"?**

Yes, it is a witty black comedy.

**How did you find the script for it?**

Through a chance meeting with



Rivka Hartman and others in *Menace's Casualties of Peace*



## I N D R A M A

the writer in Darling St. Helms. At least two other people had tried to get funding for the project, but it was the team of Gilly Coote and myself which finally got the film off the ground.

**Would you agree about another person's script?**

Yes. I am looking for scripts at the moment. On *A Most Attractive Man*, I enjoyed interpreting someone else's work. You always learn something when you approach a subject from someone else's point of view.

**In preference to writing and directing your own work...**

I don't want to write, but I would like to be involved in the writing process. It would be ideal to work on a day-to-day basis with two or three writers. Ideally, I would act as a script editor and later as a director.

**When you say two or three writers, do you mean on the same project?**

Yes. Writing is the first stage in filmmaking, which is a collaborative process. Writing with two people is more than twice as easy as writing alone. This is especially true of comedy.

**What about the integrity of the writer?**

The work of the writer and director overlap to some extent. It is best for the integrity of the film when director and writer have a good understanding, but at some stage the director takes over.

**Did your theatre background help in film directing?**

Directing film is totally different from directing the stage. I think film directors should consider themselves filmmakers and be familiar with the camera and understand the reason for each shot. Dialogue in film is more essential than in theatre where conventions allow you to use poetic speech or even didactic argument. Theatricality in film is strange and usually doesn't work.

Perhaps film can't be as powerful as a strong live performance, but it is more able to communicate a closeness and identification with characters. I think my acting and writing and everything I did in theatre has been valuable experience. *Consultation Prize* proved this, but it is a positive film. *A Most Attractive Man* is much more advanced.

**Who influences you?**

My mother and grandmother were devoted film buffs, and my brother and I were regulars at the local Sunday matinees. I thrived on a diet of serials and B-grade films on television. My grandmother and I would watch this sentimental trash and we would always have a good jab at the romantic parts. Now I love Federico Fellini's *La strada*, Marcel Carné's *Les enfants du paradis* and the Marx Brothers.

When I made *Consultation Prize*, I studied the early silent comedies of people like Buster Keaton and Charlie Chaplin. They had years of

experience as vaudeville which gave them immediate timing and a great knowledge of how to make people laugh. It is a pity that Michel Mitréwood, who taught them both about film, never selected the time or the opportunity to direct. They were total filmmakers — like other writer-director-actor-comedians like Mike West, Jeremy Tebb and Woody Allen, all of whom have influenced me. Billy Wilder is a director with the greatest sense of humour. His films like *Some Like It Hot* and *One Two Three* are the funniest of all.

**Have you met any resistance as a woman working in film?**

Film is dominated by men, like the rest of society. I have had numerous producers and lab technicians treat me like an infant. In such cases it happened because I am a woman. In general, women are better to work with. Their conditioning has trained them to consider others, and that's the basis of working on a film.

**Would you employ women as a film in preference to men?**

I have never been put in that position. I think I'd treat each case as it comes.

**Was it surprising that most of the crew for "A Most Attractive Man" were women?**

Yes, we simply chose the best people for the job. It's true that these turned out to be mostly women, and I think the shoot bene-



fited from this. However, the person who did our lighting, Paul Tate, is fortunate to work with our art director as a man, too.

**What do you think about the film Australians are making at the moment?**

I think it's an exciting time for Australian film. I admire people like Gill Armstrong, Steve Walker and Phil Noyce. I'd like to see more contemporary stories about real people set in the city — films like *Love Letters From Terriho Road*, *Mouth To Mouth* and *Pure Noise*. I love the Italian neo-realist films like *Bicycle Thieves*, because they are simple, unadorned stories of people in the city. I'd love to make an Australian *Midnight Cowboy*.

**What sort of films would you consider directing?**

It is a delicate balance between being open and discriminating. I don't much like nonsense films. I am interested in stories about survival.

**If you were asked to direct "Most Attractive Man", what would you say?**

I'd say I'd read the script. ★



Carole Skinner, Gregor Taylor and Julie McGregor during a break in filming of *Hartman's A Most Attractive Man*.



David (Gregor Taylor) and Frances (Carole Skinner) in *A Most Attractive Man*.



# W O M E N CLYTIE JESSOP

I think women directors have a different way of

depicting characters and scenes in a film. Even with a pretty director like Gillian Armstrong one can still tell the film has been directed by a woman. They seem to bring more intimacy to scenes — maybe it's just a way of handling sensory things. Certain male directors have this ability too, but generally women seem to have it more.

Also, female characters in their film come across stronger. Many male writers are not good at depicting women. They are usually all right when it comes to old women, but the young ones are very often stereotypes. Even Shakespeare's and Shakespeare's heroines are mostly trivial, sweet nothing, aren't they?

How do you feel about the portrayal of women in Australian films?

I don't think many contemporary films have shown women in any depth. Very often the actresses have nothing to go for, their heads — I'd like to see more strong women by women. I think this could be the answer. We could do some really good things.

There seems to be more roles for women in theatre....

Even then there are very few really good roles for good actresses. And whether they like to admit it or not, most actresses would like to be great. But they really need a very strong part to achieve this.

Is there a common theme in your work?

The subjects vary much from what I do. Used now, the documentaries I have done have been on women. I am totally reflected by the streets I try to represent in a series of feature films I am doing [Emma's War] will be the same. It's dictated by the characters and

by the time they live in. There is a certain mood I want to get, of the 1940s, the war. I don't want it to be a heavy psychological drama. I want it to be a film that portrays the period and gives you some insight into the characters of the women and her two children, and what the war does to them.

You have written the script. Will you direct it?

Yes, I wrote it with my husband, Peter Swales, and at the moment it looks as though I will be producing it, too. The producers I have approached have been all been too busy to even read it so, because I wanted to get on with it, I just had to go out and get cracking.

I started writing it as a book about four years ago, and I took what I had seen in Peter's editor at Andre Deutsch, who thought it would make a good film. We came home to Australia from Britain and I spent an outline to the Australian Film Commission, Simon Wallace and the other assessors and they liked the idea and gave me a little bit of money — I think \$500 — to develop the treatment. I thought that was very encouraging! Reluctant, actually, but anyway.

How did you go about writing it?

When we discussed the project, I had talked about the idea of using improvisations with the actors. But when I started the treatment, I realised I was never really going to get a script together of the whole thing was only going to be set out as guidelines for improvisations. I thought I would have to — at some point — sit down and write a script, so I started.

A few months later I was back to the AFC and the assessors (a different lot, of course) thought the script was funny, more like a novel than a script. I was pretty distressed about it. I came home to my husband, who is a scriptwriter and novelist, and because he hated to see me so upset he said, "I don't want to have much to do with it, because it's not my sort of thing — it's all about women and adolescent girls — but I will write it for you." So he started to edit it and began to see possibilities in it which he hadn't observed before. Then we decided to work on it together.

Last year I took the third draft to London with me and showed it to Alan Seymour and asked him what he thought of it. He wrote me a two-page criticism which was very constructive and helped with ideas about how to make it stronger, without losing its integrity. I also showed the draft to Sandy Lackson who said he thought it was a well-written, imaginative script, and that was encouraging.

Was Lackson still with Warner Bros?

Yes, but he is now with the Ladd Company. He liked it, but he didn't think it would interest an international audience because it was too Australian. At this point it was very painful, so I doubt if it would have reached an audience anywhere, really.

I then took the draft to Greg Cottle at Woodhouse and he said much the same sort of thing: it was too painful, more dramatic enough for a feature, more suitable for television. He suggested putting more sex into it!

What was your reaction to that?

At one point I thought, "God, we are changing the whole concept of the script and I will end up with this psychological drama about a teenage girl." But I didn't want to do a Marguerite Yourcenar-type drama about the psychological disturbance of two women. It's meant to be a film about the subversion of life as seen by an adolescent, a film which will try to point out, in a subtle way, the stupidity of war.

Actually, I was able to take some of the suggestions people made and develop them without changing my feeling for the script. We developed a sensory scene for the mother which will give the actors a chance to do interesting things. So I did take their advice and it's much better now, because it's become much stronger.

Do you have you thought of casting it?

I gave the script to Michele Fendley, who's reading it. I want her to play the part of the mother. It's a lovely part for her. She has to be a hub and will retain the audience's sympathy. She is a warm, spaced woman, very protective of her

children, very lonely — as the drama has much.

And will it be made this year? ....

Yes, we hope so.

Does this depend on the money arriving in time?

Yes, I hope people who sell put money in providing the AFC come to the party. I'll have in the next couple of weeks where I stand then.

It appears you will be making a small crew....

A very small crew; the absolute minimum. I think that is going to be better for working with children, and getting performances out of them.

How confident are you about directing actors?

Well, I was an actress myself, and I worked with some marvelous directors. I worked with Jack Clayton on *The Innocents*. I played the part of Miss Jessel, the ghost. One of the things he did when we had a difficult scene — when he had to do a close-up of me crying — was to clear the set. There were only Jack and Freddie Francis, the lighting cameraman, and about eight people instead of 30.

I think a lot of directors and actors would work better that way. First scene ended being out, saying, "Freddie Francis, who wrote the script along with John Mortimer and Jack Clayton all the close-ups of the ghost were too



Michele Fendley for *Golly's Child* is just in Emma's War

## I N D R A M A

earthly, as out they went.

I had very good training at New York at the Theatre Studio with Carl Conway and Louise Chapman, and I have worked with people like Dustin Hoffman. So I am not so ill worried about directing actors. There are certain things that are going to annoy me — keeping the camera fixed and so on — but once I start the first scene and am into it, anything that looks wrong will quickly become apparent and can be corrected. A very low budget doesn't give much margin for error, though.

**Will you have someone to handle production things during the shoot?**

Yes, I am going to have a very good production assistant. I'll be directing, but I'll have a lot to do with the set director, too. I have a definite idea about the look of the film. I'll have a design co-ordinator working with me and looking for props and everything, but the overall decisions about the look of the film will be mine. Brian Peckham will be doing some tests and then we will decide which of two very different kinds of period look we will go for — either a soft, warm, velvety look, or a strong dramatic look where the patterns the shadows make will be emphasized.

**How long will the shoot be?**

Four weeks, with four weeks' pre-production and 12 weeks' editing. It is very quick — I just hope it doesn't look like a quarter.

**What props will you be using?**

We will probably use Super 86 and blow-up. Peter Ball's film *Na Na Na* A Place looked great blown up and so did *Flamingo Park*. It's going to be easier using a 16mm camera, and we will also have to do a few scenes of hiking up and down mountains — a lot of it is being shot in a valley in the Blue Mountains — so we don't want to carry heavy equipment anyway.

**What will you do with the film when it is finished?**

The script at the moment is with Roadshow, but I really see it more as an art-house type film, maybe showing somewhere like the Dandy in Sydney. I don't see with that kind of budget it is going to be the sort of film that Warners would be interested in distributing. It depends... if the selling really takes off and it shows people, then I think it might. But we are really going to be up against it with such a low budget. I like to settle on a

budget and work within it. I did that with *Flamingo Park* and it's very satisfying knowing that it can be done. That one pulled it off.

**This will be your first drama...**

People ask me why I haven't done a short film first. Well, the answer is that it is so difficult to get them shown and it seems an awful waste of time, money and hard work to do a film that is probably doomed to sit on a shelf. By attempting a feature length, one is at least to have a go on the market place.

**How did the 85-minute length arrive?**

Well, I was aiming at 90. It's a fairly spare sort of script and it

might take another five minutes either way, depending on how much time we devote to filming the landscape, which is an important part of the film. It was originally conceived as an hour-long film, but I couldn't achieve the slow kind of dramatic build-up I wanted at that length, if stories in an eight at its present length. There are some very good and marvellous and some very happy ones which one wouldn't have been able to get into a shorter script without cluttering it. It ends on a high note, which is good. *Armistice Day* in Martin Place. It will be most footage because of our low budget.

**Do you think we should be making more low-budget films?**

Yes. I feel that quite strongly. I

### Flamography... Cyril Cusack

2111 The Ocean Club  
1711 1711 West, Suite 110 in Wharfedale  
1711 1711 Camp Street, Suite 110  
1711 1711 Camp Street  
1711 1711 Camp Street

have always felt that budgets for films are ridiculously high. It is just a shocking waste of money. Even with marvellous directors like Jack Clayton, I was always aware of the horrible waste of money, it just didn't seem necessary.

I think it is quite good to try and stick to low budgets. A lot of the world's greatest directors made their best films on low budgets. The films usually occur when they have too much money.

I find it a bit alarming to hear people discussing their films in terms of millions instead of cost. And in certain areas one can't taken seriously if one admits to working on a low budget. It's dirty. Still, I have to admit that, every now and then, when I see an expensive production with anamorphic — Panavision, Steadicam, Dolly sound — the works — that I would love to have a go at something like that. I'd love to do a really expensive thriller — not for the money, but just to be able to use this marvellous technology.

**Can you tell me a bit about "Flamingo Park", particularly about the way you have sold it?**

Columbia-EMI-Warner paid 3000 pounds (£3100) for the rights for three years. That was just for the British rights, but compared what Roadshow paid me — \$330 for five years' Australian rights — it seemed very good for a short.

The AFC had loaned me the money for the 15mm blow-up and Roadshow and Columbia-EMI-Warner used the 16mm negative. Columbia-EMI-Warner must have spent four times as much as I spent making the film on the 160 prints they had done. I wanted the film to be seen by as wide an audience as possible, so I was pleased with both these sales, although in retrospect I don't think the money paid was adequate. It has also been sold to WNET-TV in New York for \$5000. Apparently it's a good choice — what they call a "high-class status". I've had a lot of good sales lately. The National Gallery in Canberra, the Art Gallery of New South Wales and the State film libraries have all bought it. \*



The fashion parade in Cyril Cusack's *Flamingo Park*



# PART TWO OF FILM PRODUCT DESIGN JON DOWDING DESIGN ON TRIAL

## *the State of the Art*

**D**ue to its visual nature and its roots, one has to face the fact that cinema is a contemporary artform. What is more, it is a popular artform: like all artforms of today, for the first time in the history of western man, it belongs to the people rather than being the sole property of the monk, recluse, dilettante, idiot king or the church.

**A**rt was never of great interest to the masses, and certainly wasn't entertaining when it was a tool to present them with icons for worship in the golden age of Christianity, or when paintings were commissioned to affirm the importance of officialdom through portraiture. Before the 18thc, art had only been the property of the people when artists made personal statements or observations, which seemed to be the privilege of the Dutch painters from Hanscomen Bosch through Bruegel and Steen to Rembrandt, while all other image making and artistic was produced within religious or monastic requirements for the glorification of man in the eyes of man, or man in the eyes of his gods. The social/political illustrations of the 17th and 18th centuries in Britain prove an exception to this general rule (Hogarth, Rowlandson, Gillray), but art was not freed from the hold of the cognoscenti until the mid-19th Century.

Conversely, art cinema even in a world of its own, is often too broadcast, shared and dispersed. The man sitting alone in a room of his house, giggling uncontrollably, is not a comedian until he begins to go out and make other people laugh either with him or at him. Similarly, a film cannot realize its potential without being made public. Consequently, it is worth a look at the state of the arts in general — at a few prevalent attitudes to it, and its relationship with the rest of the outside world. It seems to be pretty difficult for film to be accepted as an art-form — the subject is badly taught at schools, and only considered from the point of view of criticism (after the event), or as a potential trade. Peter Wolfen makes this point in his book *Signs and Messages in the Cinema* (1969).

"... universities still continue to parade a phantom of aesthetics robbed of immediacy and hiding in mystery, justified by the minority of the challenge that has been thrown down (it the test of aesthetics by cinema).

Yet it remains as simple as this. Sless, like books, are messages that people leave behind when they go. The theoretical study of film is no more complicated than the study of painting or music — the musician and the stage as they always have been — and, as the photographer

and painter Man Ray observed, "There is no progress in art any more than there is in love-making."

All the arts in the 20th Century are open slather for anyone. Every aspect of mainstream work that has developed since World War I has been the result of innovation, experimentation, writing and discussion, leaving one a freedom never enjoyed before, and consequently no clear approach to follow. Yet, art still adheres to guidelines and structures that are as old as the hills from some of the earliest western pictures were carved into.

The creative world is rather and busier than ever. Dozens of objects are tossed into orbit around the earth each year. There are people walking about with synthetic organs inside them, but the artist can take a journey standing in an empty classroom at a loss for what to buy for his supper, whereas, in fact, we now have the entire history of mankind, and his behaviors (or "art," if you like), as our palette and visual vocabulary to be used in any combination to express whatever we feel in painting, music, film or sculpture. What a splendid opportunity. Why, then, do we live in such a creatively-stale climate? Some established artworks are as popular as ever despite a bundle of like Ray reproductions to a supermarket, and they will be out the door as fast as clothes dolls in the week before Father's Day. The image is well established — very obviously, a picture of a young man dressed in New Romantic style — and it is uncontroversial. Why?

**B**ut how about the commissioning, designing and erection of that bright yellow sculpture for the city square in Melbourne? The piece is actually called *Vault*, referring to the carved, leaping figure and the arched vault above them. The piece was commissioned (by the city council) that was appointed only shortly before the sculpture was appointed to grace the butt floor of the new city square. The reaction by the press and public was strikingly similar to that of a pack of hyenas, screaming to have the vast wastes of a desert to itself, coming across an archaeological expedition camped for the night, eating upon them and eating every last soul. Melbourne's citizens are all the more revulsively when that "moral shame" and champion of free thought and speech, the press, disclosed the price that had been paid for the sculpture.

The piece in question had to suffer the indignity of being used as a graffiti board and to wear its popular and legitimized title of the "yellow girl," before being retired to a small park by the Yarra.

The council which ordered the piece from Donald Swan must surely have approved the design and costing of this innocuous object on which so many people have reacted their aggression against the Asians and asserted their determination not to look at anything that could without apparent function, yet the council did not defend its democratic decision to commission the work. Despite the fact that Vault is by modern standards a conservative sculpture, Swan will probably not enjoy any acclaim for it until he is widely dead and buried, the irony of the piece then increasing in value out of all proportion to its worth.

I saw the commissioning, erection, dismantling and raising of *Vault* as one extended "happening," an almost perfect example of that artifice. I recognized the concept of collective artworks (as a filmmaker must), and thus the function and duty of the artist is to reflect and demonstrate the state of society of the time. I

had not realized that Melbourne was capable of this kind of genius.

The poet Paul Eluard had something to say on this subject when he described the work of the Marquis de Sade:

"Why am I almost entirely in prison, the work seems to be for ever in disgrace and banned. The price that must be paid for its appearance in the light of day is the disappearance of a world where stupidity and cowardice bring with them all of our misery."

In a world where anything goes, we strive to arrange everything into an order. Each new art movement or fashion that emerges is swiftly



Above: *Blue Boy* is accompanied with his brother *Below Vault* now in its new home of Dunstan Park



categorized, and attempts are made to rationalize the new as being a progression of its precursor. However, it is impossible to think in this linear manner without severe cerebral hemorrhage, because man, and his creations, exist in a continuum, not in separate, sequential time capsules, like an evening's television programming.

**W**e live with an ongoing development of past ideas, helped and hindered as we are by previously new inventions or discoveries, while the times under discussion remain the same: how can I ensure eternal life, the good-will dialogue, what is life?, who am I?, what am I doing here? What is love?, can man and woman live together in peace?, what is reality?, and when do we get paid?, etc.

This continuum of previous ideas being constantly re-developed leads to some confusion between nature and concept. Symbolic labels that have derived from innovative movements of the past are easily recognized when directly referred to graphically, but the concepts conceptualized within those images have already been passed into our collective consciousness. This is clearly illustrated by the work of the surrealist movement, whose main body of work under that group heading was done between the two world wars.

"Surreal" and "surrealist" are words now used, often carelessly, to attempt to explain an image or a mood created by an unusual lighting effect or that shows an object out of its normal context (but not necessarily stating anything as a result). In other words, the contemporary view of surrealist ideas is linked with the paintings, objects and photographs by the group — the images they created — rather than with the poetry, writing and films which show clearly that it was a movement of ideas and thoughts and values rather than a visual movement, such as the Post Impressionist school had been. However, those ideas were expressed artistically in a visual way, giving yet another fringe of reference.



Above: The boat "illuminated by night like a fireplace" from *Apocalypse Now*. Right: Francis Ford Coppola in Paris with his production designer



But are we taught how to look at pictures? I suspect that a small child would be able to understand most paintings and images better than many adults, who consider that there is some mysterious secret to "interpreting" visual images.

Non surrealist movies still persist and will continue to do so, although their physical expression may not be in the particular style with which we are familiar. A painting does not need to have dramatic qualities as it belongs to this school of thought. In film, the abundance and horror of a ghastly wartime situation were expressed as a surrealist notion by Francis Coppola in *Apocalypse Now* at the point where Willard comes across the bridge illuminated by night like a fireplace, the zombie-like soldiers signed off their faces as if they were in Mardi Gras. The juxtaposition of these two concepts (a battle and a music party) is, in essence, a surrealist device to highlight what is a watershed incident that leaves Willard alone for the remainder of his journey up the river to Kurtz's camp. The imagery almost be found in any history books, but the notion can



in the century, with the film's ability to move the camera in and out of tableaux and scenes, making the painted images even more expressive by bringing them to life. That sounds rather distasteful, but the effect is pure magic.

Designed by Lucien Scaraffi (previously Mizuaki's costume designer), these well-known paintings, housing with life, do not seem overly bold or outrageous. What is shown quite clearly is that they were originally made from isolated deep-focus moments in real life, but we are allowed to enjoy the cinema taking their legs, and the customers frolicking in a reconstruction of one of Toulouse-Lautrec's scenes, but shows both the life of the café and the artist's interpretation at once.

This is, perhaps, quite an involved concept to explain verbally to anyone who is not familiar with early society, but understandable to the most naive of audiences once explained on film. In this way, even the most abstract notions can be communicated to vast sections of the public by integrating various familiar images and activities. In this case the atmosphere that generated the original paintings is recreated, thereby also providing a better understanding of the work of art itself.

This perhaps illustrates an earlier point about advertising the cause of art and thought by use of well-designed film images. Film is one of the few forms available to the artist to provide new concepts — not in a select few poems or to the academic world, but to almost the whole English-speaking world. Take for example music written for film, which might be a sequence of visual effects and musical notes that were they to be performed in a concert hall, would cause most of the audience to walk out denouncing the music as modern garbage, having no form and meaning nothing. The crisis would be that in a concert hall, during modern jazz, or concrete music, using these tips to discuss the music instead of listening to it and enjoying its true light.

However, as the cinema of the film for which the music was composed, the music may have the most extraordinary effect of mixing the

audience's emotions of fear, sorrow, suspense or laughter because the music is so much illustrated by the accompanying images on the screen, so these images are substantiated by the music. The film has been strengthened by the sounds, and the sounds made understandable. The sounds which would have caused so much distress in a concert have been accepted, and it is quite possible that many people will say a recording of the music to play at home being able to visualize the images from the film as they listen to it again.

**T**he ability of most people to conceive ideas visually is seemingly restricted, unless a man does for them, despite the fact that anyone can be taught to draw, or play music, or fix a motor car. It is just a matter of being shown how the process is done with the tools, and [more importantly] the principles of its concepts behind those activities. No there is no more fear of new ideas, although they are contained in those over old or established concepts: the "stagnant and cowardly" of which Paul Eluard spoke. Bringing an awareness of ideas, and giving them visual form is the role and duty of the artist in society.

The artist looks at himself and his surroundings in a critical manner, seeing the moment, ignorance, chaos and joys of life with mixed feelings of acceptance, anger, laughter and happiness, and then his job is to hold enough to present a visual image of this in public. This relatively harmless member of society has traditionally been given a hard time by those who paid strings and how any deal with the established order. There is an awful fear that the people will be silent by immersion. If however, the joy of the creator were shared by the purpose of his art, then that spirit would be automatically passed on to the public. This obviously relates to the fine arts in much as to film production.

It is often said of history, first it is after the event and then it is the time that it becomes a look back and see truth what has been happening

**P**ast styles of art, and references to them, are familiar to many film makers, but to quote from the past makes no sense unless the essential meaning of the original image is conveyed. Quoting is a kind of shorthand method of expressing a whole idea by showing an image that stands for, or symbolizes that idea.

I have just mentioned about a recent Australian film that such and such a scene was based on the work of painter Rupert Bunny and Hans Heynen, etc., and the final outcome of that scene may well have been a photographic interpretation of something that either of those two artists conceived that when this use of their work inspired something entire to the atmosphere of the period, or indeed the whole film had been constructed around that image, little has been gained.

Judging from my experience of "borrowing" from painters, and it is always helpful to look back to other visual media, I would suggest that to mention it in the first place was a mistake as visual research usually only serves to provide inspiration to help the approach to mood or lighting, for instance. On the other hand, an entire sequence that was based on the work of painters from the Impressionist school (e.g. the *Sud Bank* in Vincente Minnelli's *An American in Paris*), works because it combines the vision of 33 artists, who had been working in Paris early

"What will the historians say about us in 50 years?" is not an unusual query — an assumption that by being too close to an event one cannot put it in a proper perspective, which is true to an extent. I see the on-the-spot historian of all ages to be the artist in all his different guises, reflecting and showing the state of society of the time — and sometimes even prophesying events to come, as Dr. Vasek did so authoritatively.

Man, a conservative animal, does not like to be told that he is thought to differ from his own image of himself, and is quickly distressed by such a suggestion. Modernism of all ages has been consistently abused, misunderstood and misinterpreted throughout history, and we can now enjoy laughing at examples from the past. The master of Manet was abused because it was seen to be too busy — there were thought to be far too many notes in each piece. But we now see Manet as one of the fathers of loose-draw, casual form. The Impressionist painters were shouted down, because, ironically at the time of the advent of photography, their work was not truly a photographic representation of what they were painting (it) not reproducing past modes of seeing the world. My grandfather had the opportunity at the beginning of the century to buy works of Paul Gauguin in a very remote life point, when he visited Paris, but declined

because he considered the paintings incomplete. While that conservatism makes as much today, how often is a happening right under our noses, right now?

The Impressionists' simple but beautiful paintings are now an important part of our visual heritage. The work of Pablo Picasso has enabled us to recognize a few brief pencil lines as a poem's rendering of a dove in flight, giving us yet more abundant devices, including the everyday understanding of forms such as the newspaper cartoon drawing, in all its different characters. The attention by these artists of the early 20th Century to the art of other more primitive cultures has given us an understanding of images from all over the world. Perhaps their appreciation of New Guinea art was a trigger for our postmodernist artists, reminding us how simple life really is.

But this is the late 20th Century, there will be more to follow after us. There will always be a continuum of creativity and invention. There may be fewer people around on the planet, but the people calling themselves artists will continue to move their edges and make reactionary poems to people in the attempt to understand life rather than force a meaning upon it. Maybe there will eventually be some progress in house-making, who knows?



A slouch of a postcard by Leonardo da Vinci: an artist who not only depicted his work but psychologized events in time.

# the Greatest Island

I can distinctly remember, as a child in Mexico — perhaps about 10 years old — seeing an interview with an Australian artist or intellectual on our grainy black and white television set. I never knew his name, and I have not seen his haggard face since. Against a rough interior wall lit by one splash of weak light, showing the guest free with no trace of show, just a failure but determined character wearing a pair of wire-rimmed sunglasses and a dark colorful sweater, speaking in a low, hoarse voice he said something to the effect that Australia is "the place for a thinking person as artist, the people there have no appreciation of anything." It's hell!

In the eight years I have lived here now, I have often wondered about this chap: had he ever returned in Australia? Perhaps he is one of our celebrated emigrants, or perhaps he was thrown to the sharks by his own despair, or that of his people. In many ways what he said was wrong

Australia is really a wonderful place for artists and thinking people — there is a freedom that allows one to think and dream to one's heart's content, and thus to realize those dreams without too much trouble. Australia has become an adult member of the western world during the past 20 years: we share our mutual relationships with other countries through the excellent communications systems that we all take for granted. People are taking notice of us what we have to export in the arts is quite acceptable.

But this postcard black and white prophet was also quite right in his own way: there is no little conviction about anything but the tried and tested concepts are worthy of consideration. Where is the adventure that gave rise to the country's growth in the first place? What has happened in the arts, and particularly in filmmaking, is that we are producing a stylistic homogeneity of the outside world's products in the very same way that the civilization of Australia has evolved and reproduced the comforts and safety of western civilization. I do not intend to belittle

our achievements, but it is important to keep moving on — straight ahead.

After many years of hard work by some dedicated men and women, Australia now has a healthy young film industry. We have made films against all odds, sometimes working for days on end without sleep to make up for lack of funds and to get things done under ridiculously-tight shooting schedules. The technical quality of our work at most times is of world standard, but it seems that too few filmmakers really know what to do with this wonderful facility that often the producers and producers are not up to the standard of their technical crew.

Until recently the subject matter of films made in Australia was safely elevated to period pieces — ideas safely ensconced in the past — where stories perhaps more relevant to the present day had their edges softened and their messages tempered and lost in the froth of bygone periods and their lush trappings, giving the distinct impression that these film makers did not want to be seen to be saying anything of consequence in the first place. There is also a school of thought that to gain acceptance on the international market we must lose our identity in copying customs, accents and traits of the customer countries. Are the Americans going to respect us any more for pretending that we drive on the right-hand side of the road, or for trying to make Sydney look like New York?

There is a generally accepted feeling that if production companies are to promote the development of artists and film here in this country, then they must be prepared to accept the consequent financial losses. If this is a real fear — I have seen a similar phrase as prior several times — then it only serves to show that the producers in question are not as much familiar with the true nature of their professed medium. It reminds of the medieval attitudes I mentioned earlier. The answer to anyone who wants to sell something new is that it should be packaged in a fresh, compelling manner that reinforces and underlines the idea, and there are people in the film industry — creative people within Australia

Continued on p. 183





# ARTeC WRAPS UP YOUR FILM AND TELEVISION PACKAGE LIKE NO ONE ELSE

**ARTeC** Australia's only specialist film and television art, design and concept service.

**ARTeC** clients include Cinema Papers, The Australian Motion Picture Yearbook, Channels TV-Video Magazine, The Australian Music Directory, The Victorian Film Corporation, the Australian Film Commission, FGH Film Consortium, The Age Good Food Guide and the Melbourne Film Festival.

**ARTeC** will join your production, post-production or marketing team to create, explore and realize your design needs under the direction of award-winning designer Keith Robertson.

**ARTeC** specializes in • sales and promotional brochures • design and post-up of ads for trade and consumer press • stationery, pick-ups, matches, T-shirts and packaging • press kit design and production • books based on film and television productions • posters and lobby cards.

For more information call Keith Robertson on (03) 328 4761.



# Publications *from* CINEMA PAPERS

**SOON FOR RELEASE**

## ORDER NOW

# The Documentary Film

Documentary films occupy a special place in the history and development of Australian filmmaking. From the pioneering efforts of Baldwin Spencer to Damien Parer's Academy Award-winning *Kaikoua Forest Lane*, to Chris Noonan's *Stepping Out* and David Rintoul's *Frontline*, Australia's documentary filmmakers have been acclaimed worldwide.

The documentary film is also the mainstay of the Australian film industry. More time, more money and more effort goes into making documentaries in this country than any other film form — features, shorts or animation.

In this, the first comprehensive publication on Australian documentary film, 50 researchers, authors and filmmakers have combined to examine the evolution of documentary filmmaking in Australia, and the state of the art today.



## Contents

### The History of the Documentary: A World View

Decorational landmarks are those major landmarks

### The Development of the Documentary in Australia

A general history of the evolution of the documentary film in Australia highlighting key films, personalities and events.

in  
Australia

## Documentary Producers

An examination of the various types of documentaries made in Australia, and who produces them. A study of government and independent production. The aims behind the production of documentaries, and the various film forms adopted to achieve the desired ends. The programme surveys the sources of finance for documentary film, and the social and cultural context.

### The Marketplace

The market for Australian documentary films have not abated. This section contains broadcast interviews, pay interviews, festival distribution, video sales and hire, broadcast requirements and others.

## Making a Documentary

A series of case studies examining the making of documentaries. Examples include large budget documentary series, low budget one-off documentaries, for television and theatrical release, and educational and institutional documentaries.

Each case study examines in detail the steps in the production of the documentary and features interviews with the key production creative and technical personnel involved.

### The Australian Documentary: Themes and Concerns

the evaluation of the lesson presentations and the forms used by students documentary producers and teachers.

### Repositories and Preservation

2. survey of the practices surrounding the storage and preservation of documentary films in Australia  
Comparisons of overseas best and shared

### The Future

It looks at the future for documentary film. The impact of new technology on it affects production, distribution and marketing. It forward look at the marketplace and the changing role of the documentary.

### Producers and Directors Checklist

8. Checklist of documentary producers and directors currently working in Australia

### Useful Information

Reference information for those dealing with us is available in the Documentary Film. This section will include listings of documentary buyers, distributors, libraries, festivals, etc.

Published by Cinema Papers in association with the  
National Film Commission

## ORDER FORM

Please send me ☐ copies of The Documentary Film in Australia on 16 mm.  
Cheques, money orders or Banknotes only.

Figure 1

Address:

Figure 4



**Reviewed By:**

Experiments	1	2
-------------	---	---

Signature

Total amount received. 1

Main campus or nearest campus available to: **Florida State**, 344 Victoria Road, Tallahassee, FL

Telephone: (616) 225-1900

Allow 4 weeks for processing

# 1981/82

## Australian MOTION PICTURE YEARBOOK

1981/82

Edited by Peter Bailey



"It contains just about everything the Australian film industry one could ever wish to know."

*National Times*

"A must for anyone interested in the local film industry."

*Australian Playboy*

"Everything one could possibly want to know about the Australian film industry seems to be contained in the *Australian Motion Picture Yearbook*... a reference book no one seeking information about the film industry *Down Under* can afford to be without."

*Screen International*

Cinema Papers

## Australian MOTION PICTURE YEARBOOK 1981/82

Edited by Peter Bailey

Cinema Papers is pleased to announce that the 1981/82 edition of the *Australian Motion Picture Yearbook* can now be ordered.

The enlarged, updated 1981/82 edition contains many new features, including:

- Comprehensive filmographies of feature film scriptwriters, directors of photography, composers, designers, editors and sound recordists
- Monographs on the work of director Bruce Beresford, producer Matt Carroll and scriptwriter David Williamson
- A round-up of films in production in 1981
- Actors, technicians and casting agencies
- An expanded list of services and facilities, including equipment suppliers and marketing services

### **Contents**

#### **PART 1: Australian Film Industry Round-up**

##### **Local**

Production, Distribution and Exhibition, Government and the Film Industry, Film Organisations, Film Festivals and Competitions, Video, Television, Cinema Ship, Technology, The Media

##### **Overseas**

Introduction, Sales and Financing, Festivals, Awards and Competitions, Overseas Media

#### **PART 2: Feature Films**

1980 and 1981

#### **PART 3: Profiles**

Bruce Beresford, Matt Carroll and David Williamson

#### **PART 4: Feature Film Personnel**

Producers, Directors, Screenwriters, Directors of Photography, Editors, Production Designers and Art Directors, Composers, Sound Recordists

#### **PART 5: Directory**

##### **Organisations**

##### **Services and Facilities**

1st/2nd/3rd/4th/5th/6th/7th/8th/9th/10th/11th/12th/13th/14th/15th/16th/17th/18th/19th/20th/21st/22nd/23rd/24th/25th/26th/27th/28th/29th/30th/31st/32nd/33rd/34th/35th/36th/37th/38th/39th/40th/41st/42nd/43rd/44th/45th/46th/47th/48th/49th/50th/51st/52nd/53rd/54th/55th/56th/57th/58th/59th/60th/61st/62nd/63rd/64th/65th/66th/67th/68th/69th/70th/71st/72nd/73rd/74th/75th/76th/77th/78th/79th/80th/81st/82nd/83rd/84th/85th/86th/87th/88th/89th/90th/91st/92nd/93rd/94th/95th/96th/97th/98th/99th/100th/101st/102nd/103rd/104th/105th/106th/107th/108th/109th/110th/111th/112th/113th/114th/115th/116th/117th/118th/119th/120th/121st/122nd/123rd/124th/125th/126th/127th/128th/129th/130th/131st/132nd/133rd/134th/135th/136th/137th/138th/139th/140th/141st/142nd/143rd/144th/145th/146th/147th/148th/149th/150th/151st/152nd/153rd/154th/155th/156th/157th/158th/159th/160th/161st/162nd/163rd/164th/165th/166th/167th/168th/169th/170th/171st/172nd/173rd/174th/175th/176th/177th/178th/179th/180th/181st/182nd/183rd/184th/185th/186th/187th/188th/189th/190th/191st/192nd/193rd/194th/195th/196th/197th/198th/199th/200th/201st/202nd/203rd/204th/205th/206th/207th/208th/209th/210th/211st/212nd/213th/214th/215th/216th/217th/218th/219th/220th/221st/222nd/223rd/224th/225th/226th/227th/228th/229th/230th/231st/232nd/233rd/234th/235th/236th/237th/238th/239th/240th/241st/242nd/243rd/244th/245th/246th/247th/248th/249th/250th/251st/252nd/253rd/254th/255th/256th/257th/258th/259th/260th/261st/262nd/263rd/264th/265th/266th/267th/268th/269th/270th/271st/272nd/273rd/274th/275th/276th/277th/278th/279th/280th/281st/282nd/283rd/284th/285th/286th/287th/288th/289th/290th/291st/292nd/293rd/294th/295th/296th/297th/298th/299th/300th/301st/302nd/303rd/304th/305th/306th/307th/308th/309th/310th/311st/312nd/313th/314th/315th/316th/317th/318th/319th/320th/321st/322nd/323rd/324th/325th/326th/327th/328th/329th/330th/331st/332nd/333rd/334th/335th/336th/337th/338th/339th/340th/341st/342nd/343rd/344th/345th/346th/347th/348th/349th/350th/351st/352nd/353rd/354th/355th/356th/357th/358th/359th/360th/361st/362nd/363rd/364th/365th/366th/367th/368th/369th/370th/371st/372nd/373rd/374th/375th/376th/377th/378th/379th/380th/381st/382nd/383rd/384th/385th/386th/387th/388th/389th/390th/391st/392nd/393rd/394th/395th/396th/397th/398th/399th/400th/401st/402nd/403rd/404th/405th/406th/407th/408th/409th/410th/411st/412nd/413th/414th/415th/416th/417th/418th/419th/420th/421st/422nd/423rd/424th/425th/426th/427th/428th/429th/430th/431st/432nd/433rd/434th/435th/436th/437th/438th/439th/440th/441st/442nd/443rd/444th/445th/446th/447th/448th/449th/450th/451st/452nd/453rd/454th/455th/456th/457th/458th/459th/460th/461st/462nd/463rd/464th/465th/466th/467th/468th/469th/470th/471st/472nd/473rd/474th/475th/476th/477th/478th/479th/480th/481st/482nd/483rd/484th/485th/486th/487th/488th/489th/490th/491st/492nd/493rd/494th/495th/496th/497th/498th/499th/500th/501st/502nd/503rd/504th/505th/506th/507th/508th/509th/510th/511st/512nd/513th/514th/515th/516th/517th/518th/519th/520th/521st/522nd/523rd/524th/525th/526th/527th/528th/529th/530th/531st/532nd/533rd/534th/535th/536th/537th/538th/539th/540th/541st/542nd/543rd/544th/545th/546th/547th/548th/549th/550th/551st/552nd/553rd/554th/555th/556th/557th/558th/559th/560th/561st/562nd/563rd/564th/565th/566th/567th/568th/569th/570th/571st/572nd/573rd/574th/575th/576th/577th/578th/579th/580th/581st/582nd/583rd/584th/585th/586th/587th/588th/589th/590th/591st/592nd/593rd/594th/595th/596th/597th/598th/599th/600th/601st/602nd/603rd/604th/605th/606th/607th/608th/609th/610th/611st/612nd/613th/614th/615th/616th/617th/618th/619th/620th/621st/622nd/623rd/624th/625th/626th/627th/628th/629th/630th/631st/632nd/633rd/634th/635th/636th/637th/638th/639th/640th/641st/642nd/643rd/644th/645th/646th/647th/648th/649th/650th/651st/652nd/653rd/654th/655th/656th/657th/658th/659th/660th/661st/662nd/663rd/664th/665th/666th/667th/668th/669th/670th/671st/672nd/673rd/674th/675th/676th/677th/678th/679th/680th/681st/682nd/683rd/684th/685th/686th/687th/688th/689th/690th/691st/692nd/693rd/694th/695th/696th/697th/698th/699th/700th/701st/702nd/703rd/704th/705th/706th/707th/708th/709th/710th/711st/712nd/713th/714th/715th/716th/717th/718th/719th/720th/721st/722nd/723rd/724th/725th/726th/727th/728th/729th/730th/731st/732nd/733rd/734th/735th/736th/737th/738th/739th/740th/741st/742nd/743rd/744th/745th/746th/747th/748th/749th/750th/751st/752nd/753rd/754th/755th/756th/757th/758th/759th/760th/761st/762nd/763rd/764th/765th/766th/767th/768th/769th/770th/771st/772nd/773rd/774th/775th/776th/777th/778th/779th/780th/781st/782nd/783rd/784th/785th/786th/787th/788th/789th/790th/791st/792nd/793rd/794th/795th/796th/797th/798th/799th/800th/801st/802nd/803rd/804th/805th/806th/807th/808th/809th/810th/811st/812nd/813th/814th/815th/816th/817th/818th/819th/820th/821st/822nd/823rd/824th/825th/826th/827th/828th/829th/830th/831st/832nd/833rd/834th/835th/836th/837th/838th/839th/840th/841st/842nd/843rd/844th/845th/846th/847th/848th/849th/850th/851st/852nd/853rd/854th/855th/856th/857th/858th/859th/860th/861st/862nd/863rd/864th/865th/866th/867th/868th/869th/870th/871st/872nd/873rd/874th/875th/876th/877th/878th/879th/880th/881st/882nd/883rd/884th/885th/886th/887th/888th/889th/890th/891st/892nd/893rd/894th/895th/896th/897th/898th/899th/900th/901st/902nd/903rd/904th/905th/906th/907th/908th/909th/910th/911st/912nd/913th/914th/915th/916th/917th/918th/919th/920th/921st/922nd/923rd/924th/925th/926th/927th/928th/929th/930th/931st/932nd/933rd/934th/935th/936th/937th/938th/939th/940th/941st/942nd/943rd/944th/945th/946th/947th/948th/949th/950th/951st/952nd/953rd/954th/955th/956th/957th/958th/959th/960th/961st/962nd/963rd/964th/965th/966th/967th/968th/969th/970th/971st/972nd/973rd/974th/975th/976th/977th/978th/979th/980th/981st/982nd/983rd/984th/985th/986th/987th/988th/989th/990th/991st/992nd/993rd/994th/995th/996th/997th/998th/999th/1000th/1001st/1002nd/1003rd/1004th/1005th/1006th/1007th/1008th/1009th/1010th/1011st/1012nd/1013th/1014th/1015th/1016th/1017th/1018th/1019th/1020th/1021st/1022nd/1023rd/1024th/1025th/1026th/1027th/1028th/1029th/1030th/1031st/1032nd/1033rd/1034th/1035th/1036th/1037th/1038th/1039th/1040th/1041st/1042nd/1043rd/1044th/1045th/1046th/1047th/1048th/1049th/1050th/1051st/1052nd/1053rd/1054th/1055th/1056th/1057th/1058th/1059th/1060th/1061st/1062nd/1063rd/1064th/1065th/1066th/1067th/1068th/1069th/1070th/1071st/1072nd/1073rd/1074th/1075th/1076th/1077th/1078th/1079th/1080th/1081st/1082nd/1083rd/1084th/1085th/1086th/1087th/1088th/1089th/1090th/1091st/1092nd/1093rd/1094th/1095th/1096th/1097th/1098th/1099th/1100th/1101st/1102nd/1103rd/1104th/1105th/1106th/1107th/1108th/1109th/1110th/1111st/1112nd/1113th/1114th/1115th/1116th/1117th/1118th/1119th/1120th/1121st/1122nd/1123rd/1124th/1125th/1126th/1127th/1128th/1129th/1130th/1131st/1132nd/1133rd/1134th/1135th/1136th/1137th/1138th/1139th/1140th/1141st/1142nd/1143rd/1144th/1145th/1146th/1147th/1148th/1149th/1150th/1151st/1152nd/1153rd/1154th/1155th/1156th/1157th/1158th/1159th/1160th/1161st/1162nd/1163rd/1164th/1165th/1166th/1167th/1168th/1169th/1170th/1171st/1172nd/1173rd/1174th/1175th/1176th/1177th/1178th/1179th/1180th/1181st/1182nd/1183rd/1184th/1185th/1186th/1187th/1188th/1189th/1190th/1191st/1192nd/1193rd/1194th/1195th/1196th/1197th/1198th/1199th/1200th/1201st/1202nd/1203rd/1204th/1205th/1206th/1207th/1208th/1209th/1210th/1211st/1212nd/1213th/1214th/1215th/1216th/1217th/1218th/1219th/1220th/1221st/1222nd/1223rd/1224th/1225th/1226th/1227th/1228th/1229th/1230th/1231st/1232nd/1233rd/1234th/1235th/1236th/1237th/1238th/1239th/1240th/1241st/1242nd/1243rd/1244th/1245th/1246th/1247th/1248th/1249th/1250th/1251st/1252nd/1253rd/1254th/1255th/1256th/1257th/1258th/1259th/1260th/1261st/1262nd/1263rd/1264th/1265th/1266th/1267th/1268th/1269th/1270th/1271st/1272nd/1273rd/1274th/1275th/1276th/1277th/1278th/1279th/1280th/1281st/1282nd/1283rd/1284th/1285th/1286th/1287th/1288th/1289th/1290th/1291st/1292nd/1293rd/1294th/1295th/1296th/1297th/1298th/1299th/1300th/1301st/1302nd/1303rd/1304th/1305th/1306th/1307th/1308th/1309th/1310th/1311st/1312nd/1313th/1314th/1315th/1316th/1317th/1318th/1319th/1320th/1321st/1322nd/1323rd/1324th/1325th/1326th/1327th/1328th/1329th/1330th/1331st/1332nd/1333rd/1334th/1335th/1336th/1337th/1338th/1339th/1340th/1341st/1342nd/1343rd/1344th/1345th/1346th/1347th/1348th/1349th/1350th/1351st/1352nd/1353rd/1354th/1355th/1356th/1357th/1358th/1359th/1360th/1361st/1362nd/1363rd/1364th/1365th/1366th/1367th/1368th/1369th/1370th/1371st/1372nd/1373rd/1374th/1375th/1376th/1377th/1378th/1379th/1380th/1381st/1382nd/1383rd/1384th/1385th/1386th/1387th/1388th/1389th/1390th/1391st/1392nd/1393rd/1394th/1395th/1396th/1397th/1398th/1399th/1400th/1401st/1402nd/1403rd/1404th/1405th/1406th/1407th/1408th/1409th/1410th/1411st/1412nd/1413th/1414th/1415th/1416th/1417th/1418th/1419th/1420th/1421st/1422nd/1423rd/1424th/1425th/1426th/1427th/1428th/1429th/1430th/1431st/1432nd/1433rd/1434th/1435th/1436th/1437th/1438th/1439th/1440th/1441st/1442nd/1443rd/1444th/1445th/1446th/1447th/1448th/1449th/1450th/1451st/1452nd/1453rd/1454th/1455th/1456th/1457th/1458th/1459th/1460th/1461st/1462nd/1463rd/1464th/1465th/1466th/1467th/1468th/1469th/1470th/1471st/1472nd/1473rd/1474th/1475th/1476th/1477th/1478th/1479th/1480th/1481st/1482nd/1483rd/1484th/1485th/1486th/1487th/1488th/1489th/1490th/1491st/1492nd/1493rd/1494th/1495th/1496th/1497th/1498th/1499th/1500th/1501st/1502nd/1503rd/1504th/1505th/1506th/1507th/1508th/1509th/1510th/1511st/1512nd/1513th/1514th/1515th/1516th/1517th/1518th/1519th/1520th/1521st/1522nd/1523rd/1524th/1525th/1526th/1527th/1528th/1529th/1530th/1531st/1532nd/1533rd/1534th/1535th/1536th/1537th/1538th/1539th/1540th/1541st/1542nd/1543rd/1544th/1545th/1546th/1547th/1548th/1549th/1550th/1551st/1552nd/1553rd/1554th/1555th/1556th/1557th/1558th/1559th/1560th/1561st/1562nd/1563rd/1564th/1565th/1566th/1567th/1568th/1569th/1570th/1571st/1572nd/1573rd/1574th/1575th/1576th/1577th/1578th/1579th/1580th/1581st/1582nd/1583rd/1584th/1585th/1586th/1587th/1588th/1589th/1590th/1591st/1592nd/1593rd/1594th/1595th/1596th/1597th/1598th/1599th/1600th/1601st/1602nd/1603rd/1604th/1605th/1606th/1607th/1608th/1609th/1610th/1611st/1612nd/1613th/1614th/1615th/1616th/1617th/1618th/1619th/1620th/1621st/1622nd/1623rd/1624th/1625th/1626th/1627th/1628th/1629th/1630th/1631st/1632nd/1633rd/1634th/1635th/1636th/1637th/1638th/1639th/1640th/1641st/1642nd/1643rd/1644th/1645th/1646th/1647th/1648th/1649th/1650th/1651st/1652nd/1653rd/1654th/1655th/1656th/1657th/1658th/1659th/1660th/1661st/1662nd/1663rd/1664th/1665th/1666th/1667th/1668th/1669th/1670th/1671st/1672nd/1673rd/1674th/1675th/1676th/1677th/1678th/1679th/1680th/1681st/1682nd/1683rd/1684th/1685th/1686th/1687th/1688th/1689th/1690th/1691st/1692nd/1693rd/1694th/1695th/1696th/1697th/1698th/1699th/1700th/1701st/1702nd/1703rd/1704th/1705th/1706th/1707th/1708th/1709th/1710th/1711st/1712nd/1713th/1714th/1715th/1716th/1717th/1718th/1719th/1720th/1721st/1722nd/1723rd/1724th/1725th/1726th/1727th/1728th/1729th/1730th/1731st/1732nd/1733rd/1734th/1735th/1736th/1737th/1738th/1739th/1740th/1741st/1742nd/1743rd/1744th/1745th/1746th/1747th/1748th/1749th/1750th/1751st/1752nd/1753rd/1754th/1755th/1756th/1757th/1758th/1759th/1760th/1761st/1762nd/1763rd/1764th/1765th/1766th/1767th/1768th/1769th/1770th/1771st/1772nd/1773rd/1774th/1775th/1776th/1777th/1778th/1779th/1780th/1781st/1782nd/1783rd/1784th/1785th/1786th/1787th/1788th/1789th/1790th/1791st/1792nd/1793rd/1794th/1795th/1796th/1797th/1798th/1799th/1800th/1801st/1802nd/1803rd/1804th/1805th/1806th/1807th/1808th/1809th/1810th/1811st/1812nd/1813th/1814th/1815th/1816th/1817th/1818th/1819th/1820th/1821st/1822nd/1823rd/1824th/1825th/1826th/1827th/1828th/1829th/1830th/1831st/1832nd/1833rd/1834th/1835th/1836th/1837th/1838th/1839th/1840th/1841st/1842nd/1843rd/1844th/1845th/1846th/1847th/1848th/1849th/1850th/1851st/1852nd/1853rd/1854th/1855th/1856th/1857th/1858th/1859th/1860th/1861st/1862nd/1863rd/1864th/1865th/1866th/1867th/1868th/1869th/1870th/1871st/1872nd/1873rd/1874th/1875th/1876th/1877th/1878th/1879th/1880th/1881st/1882nd/1883rd/1884th/1885th/1886th/1887th/1888th/1889th/1890th/1891st/1892nd/1893rd/1894th/1895th/1896th/1897th/1898th/1899th/1900th/1901st/1902nd/1903rd/1904th/1905th/1906th/1907th/1908th/1909th/1910th/1911st/1912nd/1913th/1914th/1915th/1916th/1917th/1918th/1919th/1920th/1921st/1922nd/1923rd/1924th/1925th/1926th/1927th/1928th/1929th/1930th/1931st/1932nd/1933rd/1934th/1935th/1936th/1937th/19

# From CINEMA PAPERS

in association with Thomas Nelson

## AUSTRALIAN TV The first 25 years

records, year by year, all the important television events. Over 800 photographs, some in full color, recall forgotten images and preserve memories of programmes long since wiped from the tapes.

The book covers every facet of television programming — light entertainment, quizzes, news and documentaries, kids' programmes, sport, drama, movies, commercials... Contributors include Jim Murphy, Brian Courtis, Garrie Hutchinson, Andrew McKay, Christopher Day, Ivan Hutchinson.

**AUSTRALIAN TV** takes you back to the time when television for most Australians was a curiosity — a shadowy, often soundless, picture in the window of the local electricity store. The quality of the early programmes was at best unpredictable, but still people would gather to watch the Melbourne Olympics, Chuck Faulkner reading the news, or even the test pattern!

At first imported series were the order of the day. Only Graham Kennedy and Bob Dyer could challenge the ratings of the westerns and situation comedies from America and Britain.



**\$14.95**

Then came **The Mavis Bramston Show**. With the popularity of that rude and irreverent show, Australian television came into its own. Programmes like **Number 96**, **The Box**, **Against the Wind**, **Sale of the Century** have achieved ratings that are by world standards remarkable.

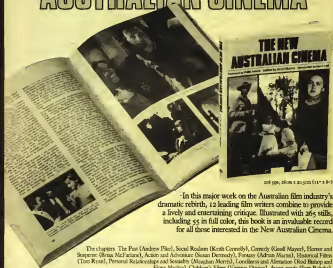
**AUSTRALIAN TV** is an entertainment, a delight, and a commemoration of a lively, fast-growing industry.



*Fill out order form for Australian TV on page 8 of this special insert.*

*The first comprehensive book on the  
Australian film revival*

# THE NEW AUSTRALIAN CINEMA



-In this major work on the Australian film industry's dramatic rebirth, 12 leading film writers combine to provide a lively and entertaining critique. Illustrated with 265 stills, including 55 in full color, this book is an invaluable record for all those interested in the New Australian Cinema.

The chapters: The Post (Andrew Pike), Social Realism (Keith Connolly), Comedy (Geoff Mayer), Horror and Suspense (Brian McFarlane), Action and Adventure (Susan Dermody), Fantasy (Adrian Martin), Historical Films (Tom Ryan), Personal Relationships and Sexuality (Morgan Morris), Loneliness and Alienation (Rod Bishop and Fiona Macleod), Children's Films (Virginia Duggan), Avant-garde (Sam Rohdie)

**\$14.95**

*Fill out order form for The New Australian Cinema on page 8 of this special insert.*

# CHANNELS

TV-VIDEO MAGAZINE

## Mike Walsh

Behind the screen

## Feature Films on Videotape

A comprehensive guide

## TRON

Video makes revolutions

## The Video Censorship Mess

What you should know

FREE April, 1982

AUSTRALIAN  
MOTION PICTURE  
YEARBOOK  
1983

**NOW IN PREPARATION**  
To advertise contact Peggy Nicholls (03) 830 1097





# THE SENSATIONAL INTERVISION VIDEO MOVIES

## WE'VE GOT IT . . .

ACTION/ADVENTURE — CHILDREN — COMEDY — DOCUMENTARY — FAMILY —  
FEATURE FILMS — HORROR — MARTIAL ARTS — SCIENCE FICTION — SPORT —  
WESTERN — ADULT — MUSIC.



Trade Enquiries:

**InterVision**  
MOVIES ON VIDEO

The first name in Video,  
the last word in Entertainment

If you want to know more about our full range of titles contact your  
local Video store or contact InterVision at:  
871 Pacific Hwy Chatswood 2067 NSW Tel: (02) 419 7588 (3 lines)

# The stars up front need solid support



If your needs include word processing for text manipulation, accounts and budgeting control, filing and sorting, or even direct mailing, feel secure with the knowledge that, with hundreds of installations behind us, our team of professionals will train your staff on easy to use programs and leave you to concentrate on matters of a higher nature.

 **Cromemco**

**INFORMATIVE SYSTEMS PTY LTD**

337 Moray Street, South Melbourne. Phone (03) 690 2899. Telex AA 30458.  
Sydney (02) 660 2161. Hobart (002) 72 8622. Perth (09) 322 6497

# CONTENTS

## NEWS

News 5

## PROFILE

Mike Walsh Leo James 8

## FEATURES

**The Video Censorship Mess: What You Should Know** Damien McClelland 14  
**Tron: Video Invades Disneyland** John Sarkin and Julie Stone 20

## PRODUCTION ROUND-UP

Production Round-up 24

## FILMS ON VIDEO

**Feature Films on Videotape** Introduction 29  
Checklist and Reviews 32

## PRODUCTS AND PROCESSES

Products and Processes Fred Harden 40

## EQUIPMENT GUIDE

**Video-Cassette Recorders** 43  
**Video Cameras** 45

**Editor:** Peter Bello, John Prussell.  
**Sub-Editor:** Michael Parry, John Tice-  
son. **Proofreading:** Arthur Bates. **Design**  
and **Production:** ARTHUR

**Advertising:** John Prussell (00) 325 5983,  
Peggy Richards (00) 320 1257. **Printing:**  
Sydney Suburban Newspapers 140 Joy-  
den Ave. Waverley 2017. Telephone (00)  
652 6548. **Typesetting:** G-P Typesetting  
117 Garsden St. Mulgrave 3170.  
Telephone (00) 561 2711. **Distributors:**  
NSW: Vio. Qld: WA: SA: Consolidated  
Press Pty Ltd, 160 Castlereagh St.  
Sydney 2002. Telephone (00) 3 6646.  
ACT: Tas: Gemini Papers Pty Ltd 1/51  
T.B. Clarke Overpass Pty Ltd.

While every care is taken with textual  
scripts and materials supplied for this  
magazine, neither the Editors nor the  
Publishers accept any liability for loss or  
damage which may arise. This magazine  
may not be reproduced in whole or in part  
without the permission of the copyright  
owner. Channels is published by Gemini  
Papers Pty Ltd, 841 Victoria St, North  
Melbourne, Victoria, Australia, 3080.  
Telephone (00) 329 5983. Telex AA00028  
MEL200.

The editors would like to thank the follow-  
ing for their help and co-operation: Ross  
Shaw, Distribution; Jim Ellis, from *Audio  
Purplus*; Auralis Audio Institute Research  
and Information Department; and Graham  
Teece, for permission to reprint the photo  
of Gough Whitlam.

© Copyright Gemini Papers Pty Ltd  
April 1982

Cover: Bill Denny Productions. Box  
1481 (p.20)



**\$14.95**

#### **AUSTRALIAN TV The first 25 years**

records, year by year, all the important television events. Over 600 photographs, some in full color, recall forgotten images and preserve memories of programmes long since wiped from the tapes.

The book covers every facet of television programming — light entertainment, quizzes, news and documentaries, kids' programmes, sport, drama, movies, commercials. Contributors include Jim Murphy, Brian Courts, Garrie Hutchinson, Andrew McKay, Christopher Day, Ivan Hutchinson.

**AUSTRALIAN TV** takes you back to the time when television for most Australians was a curiosity — a shadowy, often soundless, picture in the window of the local electricity store. The quality of the early programmes was at best unpredictable, but still people would gather to watch the Melbourne Olympics, Chuck Faulkner reading the news, or even the test pattern!

At first imported series were the order of the day. Only Graham Kennedy and Bob Oyer could challenge the ratings of the westerns and situation comedies from America and Britain.

Then came *The Mavis Bramston Show*. With the popularity of that rude and irreverent show, Australian television came into its own. Programmes like *Number 96*, *The Box*, *Against the Wind*, *Sale of the Century* have achieved ratings that are by world standards remarkable.

**AUSTRALIAN TV** is an entertainment, a delight, and a commemoration of a lively, fast-growing industry.



*To get a copy of **Australian TV**, fill out the order form in the centre pages of **Cinema Papers**.*

**Metro Television, gearing up for the eventual introduction of public television in Sydney, offers its facilities for video and TV production at competitive rates.**



**Metro Television Limited**  
Federation Tower Hall  
101 Maca 208  
Parramatta 2024 Australia  
Telephone: 021 33 5316



**Breaker Moment** reportedly sold on video cassette

## Jolly Roger Lowered in Newcastle

An illegal video-cassette racket was broken by Federal police in Newcastle New South Wales in January. It was alleged that the organizers were operating a legitimate video cassette club through which they rented and sold pirated copies of films not yet released on video cassette. Three arrests were reported to include *Dr Zhivago*, *Queen Wilhelmina*, *Music in Hanging Rock* and *Breaker Moment* with a total value of up to \$100,000.

In February, police struck again in the West Australian mining town of Port Hedland.

Hopefully the incidence of video piracy will be curbed with the announcement of stiffer penalties. The previous fines were \$10 a cassette, up to a maximum of \$200 while present legislation provides a fine of \$1,000 for first offenders and up to \$10,000 or six months' jail or both for second offenders.

## Aunty Roars

ABC Australia is probably the second most active television producer in the world, says Flynn Haffner, the president of Canadian Television International, now exclusive distributors of ABC programs in the U.S., Canada and South America. The ABC's previous distributor, Don Telfer, was also distributor for the Canadian Broadcasting System and Thames Television.

Haffner says with less product he has more time to promote ABC programs effectively. The *Aunty* Purple series is a natural for U.S.-rated cable, he says, while other programs are perfect for subscription television, syndication, network prime time or Public Broadcasting.

Quintanilla is also a co-producer with the ABC the first production being the seven-hour miniseries *1915*.

## The Betamax Case

Universal and Disney Studios have won the latest round in the Betamax case in the U.S. In 1979, Universal together with Walt Disney Studios sued for damages over breach of copyright. The defendants were an individual owner of a Betamax video-cassette recorder and the Sony Corporation of the U.S.

The case passed to the right of the individual to record programs for his own use. Sony won the first round and the video industry heaved a sigh of relief. But the judgment was later overturned by a Federal Appeals Court in California.

Universal however modified its original demand — that all Betamaxes be recalled and Sony renounced from selling any more video-cassette recorders — in favor of a fair and reasonable royalty from manufacturers. After winning the court decision, MCA (Universal's parent company) took similar legal action against every known manufacturer and distributor of video recorders in the U.S.

Sony now has two courses open to it. It can wait until the Supreme Court can take the case or to call for Federal legislation of home taping in seeking for the latter. Sony has spent \$2 million in newspaper advertisements urging the public to let their legislators know how they feel about the Appeals Court decision. In the advertisements Sony claims the VCR is only a device to steal the contents of films.

The decision in the U.S. has no bearing on Australian copyright law which has not yet been tested in relation to videotaping, but could easily influence the outcome here. The Australian Audio Video Tape Association believes consumers are likely to be forced to pay a levy on all audio and video cassettes if proposals from representatives of the Australian Copyright Council get government approval.



## Beam Us Up, Scotty!

Another major copyright case was settled last June when a U.S. District Court found in favor of Paramount Pictures in an alleged infringement over episodes of the successful tele-vision series, *Star Trek*. The cult status of the series made it a major seller in video, pirated copies of episodes were being marketed openly. Paramount Pictures tried to put copyright notices on the films but the court has decreed that copyright applied nonetheless.



## Coming Soon — CBS/Fox?

When oil billionaire Marvin Davis bought the Twentieth Century-Fox Corporation, it was rumored that he wanted to sell part of the Fox lot to raise capital. The proposal had been set when the highly priced luxury suburb Century City was carved out of the original back lot.

It now seems Davis will sell all Fox property in Westwood. Davis has virtually signed a deal to buy a 50 per cent interest in Studio Center from the U.S. broadcasting giant CBS. The Studio Center lot in the San Fernando Valley section of Los Angeles houses CBS, Mary Tyler Moore Enterprises and other production companies. Fox has also signed a licensing deal with CBS to release their product on CED videotapes.

Then came the announcement of Twentieth Century-Fox Video and CBS Video Enterprises forming a \$100 million joint venture to develop market and distribute home video products. This new agreement throws into doubt the old agreement CBS had with MGM. CBS has also announced CBS theatrical films and two major productions in various stages of development.

## Record Fee For Rights

The Los Angeles Olympic Committee accepted a \$612 million bid for the exclusive Australian rights to televise the 1984 Summer Olympic Games. The winner was unexpected, the Ten Network. To put this figure into perspective, the European Broadcasting Union, an association of European national broadcasters, is reported to be paying \$17.8 million for those same rights.

## Commercial-free Television

The much publicized Dix Report on funding of the ABC suggested that the Commission should use some of the revenue-raising methods of the Public Broadcasting System in the U.S. This commercial-free network raises money from government sources, private donations and corporate underwriting of programs.

Contributing corporations get only a credit at the beginning and end of programs. Defenders of the Dix Report consistently denied that corporate underwriting could lead to corporate commercial breaks, but it now seems that 10 PBS network stations in the U.S. are preparing to broadcast commercials. Meanwhile, the ABC will seek to save another \$1.7 million said to have run out of money for this financial year.

## Win and Place Only

After six years of rating the best and worst shows on television, the National Parents and Teachers Association in the U.S. has announced the results.

The NPTA, still unhappy with the quality of programming, has adopted the approach of positive reinforcement through publicity and approval for programs that its judging panel believes have proper quality of life values, high artistic and technical qualities and the absence of gratuitous sex and violence. Programs that do not meet with the organization's approval will not be publicized. Under the old system, it seems, the last of "worst" programs received most of the publicity.



The RCA Selectavision Electronic Disc Videocassette, which last year had sales over projected 1982 figures.

## Fluctuating Fortunes at RCA

In 1980 Thomson Electronics was appointed RCA's fourth chairman in six years. The New York-based corporation — which manufactures industry and consumer video products, designs and owns satellites and owns and runs the NBC television network — lost US\$109.3 million in the first three quarters of 1981.

RadioShack, however, has initiated new confidence into the corporation. He dismissed Fred Silverman as head of NBC-TV and appointed Grant Tinker of Mary Tyler Moore Enterprises, acknowledged as producing the highest-quality products on U.S. television.

Silverman, drawing upon a management style honed during 17 years as president of the Los Angeles-based Atlantic Richfield Oil Company, has some important decisions facing him. After poor results of the first years' sales of RCA's Selectavision videocass — and dismissing 400 of its 4000 workers — the whole future of videocass, where RCA has large sums invested, is clouded.

## Up, Up and Away

Sales figures show that for the first time more than a million VCRs were sold last year in the U.S. According to the Electronic Industries Association, Consumer Electronics Group, that represents an increase in sales of \$6.1 per cent over the previous year. These are more than 3 million VCRs in use in the U.S.

Meanwhile according to the Electronics Industries Association of Japan, VCR production and export doubled for the second year in a row. Output shot up 114 per cent to 9.6 million units, while exports also surged by 114 per cent, reaching 7.4 million units. Jack Foster, group vice-president and general manager of RCA, predicted at the Consumer Electronics Show that the sales of video hardware and software would grow to \$10 billion this year and more than \$15 billion by 1985.

## Wrok On

To date commercial television has failed to find a program to match the success of ABC's *Cosplayers*. The Ten Network and Michael Guckelshi of Mushroom Records are set to change all that. *Word Productions*, headed by Guckelshi, has been commissioned to produce a number of pop/rock programs for national airing. There are three initial programs set produced out of Melbourne. Radio broadcasts play an important role in all three.

*Music* (pronounced rock) is a five nights a week half-hour program probably set in the 9 am-9 am time-slot. It will be simulcast with top 40 stations around the country (2ST in Melbourne and 2SM in Sydney).

*Nightmoves* has been reconstructed with format changes still hosted by Les Simon and simulcast with leading FM stations throughout Australia. In addition a new concept called *Stereo Home Box Office* will be aired on the last Wednesday of every month. It will feature a local or overseas artist, produced in stereo and also simulcast in stereo on FM stations.

Michael Guckelshi of Mushroom Records has formed *Word Productions* to put *Word* back on television.



## Shortage Within Boom

As the extent of the video market in the PAL format hits home, the blank tape suppliers are finding it difficult to meet the demand. This shortfall is due to an under-estimate of the size of the market as the suppliers geared for production two years ago. It seems in Britain and Europe demand is running 50 per cent over supply.

Another factor is the impact of the demand for pre-recorded material on the blank cassette market, with distributors clamoring for quality blank tapes.



Bruce Syngelt, the 51 year old producer.

## New Talent Show

Undecided by the recent failure of *ATV-101's Search For a Star*, the Ten Network is still trying to build the highly-successful *New Faces* on Nine. It commissioned a new program from G.C. Television Productions — headed by Bruce Syngelt and John Collins — called *Search for a Star* (hosted by The Webster). It will be a cash show and the chance to win a two-week engagement at the MGM Grand Hotel in Las Vegas.

## Actors Settle

After a two year dispute, an agreement between Actors Equity and the Film and Television Producers Association has been signed. The agreement guarantees actors employed in films, mini-series and television, a larger slice of the proceeds from international sales. The agreement is valid for two years.

## The Press and The Third World

An under-reported image, news story and one whose outcome could affect all the news read and seen on television, concerns the efforts of the Third World to sponsor a "new world information and communications order".

Third World countries claim they are being misapprehended by the western media and are demanding "positive" coverage and help in expanding their communications. *South Africa*, *Wapiti* newspaper and *World Information Order* is a code for control, and believe that no matter how valid the criticisms of their coverage, government control of the media is not the answer.

At a conference in Tallinn, France in May where representatives of the leading western news organizations gathered, UNESCO director general Amadou M. Bow was sharply criticised. Charges of Soviet manipulation in the debate, but were raised by the convinced defender of the free press, Leonard Sussman, that most of UNESCO's 160-member governments believe in and practiced control of the press by government.

## Opening Up

In February Melbourne and Sydney had their first taste of Public Broadcasting when Open Channel 31, a community-oriented television production and airing broadcaster group began test transmissions. Broadcast on Channel 31D over two weekend afternoons, Open Channel's programming ranged from first-hand accounts of what it is like to be an Aboriginal in white Australia to explorations in the arts.

Open Channel would like public television to be part of any new television service that evolves from the Australian Broadcasting Tribunal's inquiry into pay television introductions into Australia.



Jim Waley (left) and Steve Lushkin.

## News Is Big

Spearheaded by *Sixty Minutes*, the Australian version of the U.S. program of the same name, the national Nine Network has become the premier news and current affairs network in Australia.

Making use of 24-hour-a-day satellite links with the U.S. and rights to the news services of the national ABC and CBS television networks as well as United Press International, Reuters, News and the British News At Ten, the Nine Network now has three other news and current affairs programs supplementing its regular news service.

**Sunday** is an Australian version of the CBS Sunday edition of their morning news programs, and is designed as a magazine with cover stories, features and regular departments.

**The World Tonight**, hosted by **Sunday**, Jim Waley, is based on the American ABC network's **World News Tonight** and **Nightline**. The new format program (broadcast at a late-night timeslot), has been welcomed by those interested in increased international content and by viewers who cannot catch the early evening news broadcast.

The much loved morning news program, **The National Today Show**, quietly slipped into Nine's schedule at late February. It began as an hour-long hard news program but may change when the Railway strike Steve Lushkin as co host.

The credit for all this activity must be partly inspired by the increased international content of Channel 31D's news and current affairs program.

## Viewers Complain

Statistics recently released by the Australian Broadcasting Tribunal suggest that either Australians are becoming blasé about the quality of their television, or that the channels are getting closer to an ideal programming formula.

The ABT's 1980-81 annual report includes a three-year comparison of written complaints covering television advertising, general and children's programming.

Complaints about general programming totalled 291 last year, down from 320 in 1979-80 and 371 in 1978-79. Allegations of bad taste, low violence and issues of moral standards in entertainment and news programs continue to be the most cause for complaint. The next most common reasons are specific allegations of sex indecency or violence.

Other concerns came and go. In 1978-79, for example, 84 correspondents complained about the increasing of R-rated films. Last year, by comparison, only eight people were moved to make the same complaint.

The number of reports and poor programs drew 48 complaints in 1979-80, but only 21 last year.

More worrying is that of the 291 complaints about general programming last year, 31 concerned a single episode of *The Dan Lane Show*. The viewers put pen to paper after Lane increased James Bond's Bond-ified various psychics including *Dave Stokes*. Twenty-eight wrote to the Tribunal objecting to Lane's attitude in the interview. Three expressed support for Lane.

Television advertising drew 157 written complaints in 1980-81 compared to 278 the year before. Most writers were concerned about the number of advertisements, or their content, the length and safety aspects of some commercials or the placement of harmful products. Last year, for the first time, a few people also wrote in complaining about bad advertising.

But the largest number of complaints about any single movie was when 118 people wrote to the ABT during 1979-80 to question the high sound level of advertisements — an issue that surely drew concern any other year.

Last year, the ABT's mail contained 37 complaints about the use of children's and family television time. Once again there were fewer complaints than in years past, but major concerns remain the unsuitability of some programs and the presentation of adult shows during children's viewing time.



One episode of *The Dan Lane Show* attracted over 50 per cent of all the complaints about general programming last year.

The ABT report says that 20 per cent of complaints received during 1980-81 involved a possible breach of the ABT's standards, however only 11 per cent of all complaints were found to be justified.

The report also notes that since July 1980 stations have been required to reschedule programs classified 'C' for children between the hours 4-5 p.m. Monday to Friday, although they are allowed to reschedule these programs to accommodate sports telecasts. In 1980-81, *Flippers* was the most popular program in the timeslot, drawing an audience of 140,000 live- to 15-year-olds in Sydney and Melbourne.

The next four most popular afternoon programs among the pre-teens were *Moose Factory*, *Shirley's Neighbourhood*, *Slippy and Simon Towns*, and *Wonder World* (although their ratings were between the two state capitals).

But the most popular show among live- to 15-year-olds was not shown in 'C' program time. *Sale of the Century*, aired at 7 p.m. pulled in 301,000 live-in viewers in Sydney and Melbourne last year, but of a total audience in those two cities of close to two million. *Pond Suppers* ran a close second-choice among the children.

The same breakdown shows that more under-18s also were given to the runs of the 1980s U.S. art film *Dream of Jeaneen* or asked up to watch *Tea's Incredible*, *The Duke of Hazard*, *CHIPS* and *Preacher*, thus turned in to any of the classification 'C' programs.

Elsewhere in its 350 pages, the report also contains the good news that Australian content on Australian television has been steadily increasing in the last seven years. The percentage of Australian programs has increased from 39.5 per cent in 1974-77 to 49.9 per cent in 1980-81.

The bad news is that the profitability of the Australian commercial networks dropped 10 per cent in the 1979-80 financial year. Even though political advertising for the 1978 elections added \$5,214,043 to the stations' revenues, after the net profit dropped from \$40,835,928 to \$42,114,857. The 15 metropolitan stations earned \$29,647,805 or 68 per cent of the total profit while the 26 country stations earned \$13,467,052 or 32 per cent of the total.

\* Figures for Sydney and Melbourne only. Ratings taken February to June 1981.





# Mike Walsh

LEO JAMES

***Television management, says Mike Walsh, looks in the wrong places for personalities and producers. Sometimes they give jobs to people because they were so entertaining over dinner.***

***Walsh, 45, genial host of Australian television's most penetrating (124 channels) talk-variety show, can afford to look at his medium with a jaundiced eye. His involvement in television and theatre production, his ownership of cinemas in Richmond and Penrith, New South Wales, and his intention to become a producer of feature films one day, make him a fascinating personality. His on-camera talent is matched by an entrepreneurial zest that makes him equally at home as performer or executive.***

***In this interview, during the Christmas break, he took time to reflect on his work, his beginnings, his philosophies and his ambitions.***

new production company, Hayden Price, in which you are partnered by David Price, joined forces with Channel 10 in Melbourne to produce "Together Tonight". Was that a significant step towards your greater involvement in the executive area of television?

Not particularly for me, apart from seeing the tapes, passing comment on them and talking about things. But I left that one to David and took more responsibility for *The Mike Walsh Show* and I talk on things, but basically my attitude was "Run away and do that mess, and I'll do this one".

Would you see Hayden Price becoming more involved in production ...

Yes, definitely.

Is there any conflict with Nina over whether you should, however indirectly, have any involvement in the programming of 10 or any other network?

No, they have bought Mike Walsh as a personality. They know I am an independent producer. They are good about that.

You package your own show for Nine. What is there to stop you taking that package to 10 or any other network when your contract expires?

We have done it before!

When is your contract up with Nine?

The end of the year.

Do you feel any personal conflict over the dual roles of personality and executive ...

No, I love it. I like wearing different

hats. I am wearing a leather hat at the moment, and I have been wearing properly designed and cinema hats for the past few months, as well as The Mike Walsh Show hat.

**Is what is good for the growth of the production company necessarily best for Mike Walsh the performer? Can you separate the two?**

Obviously I look after Mike Walsh the performer because he has been a good product for us. I am disappointed looking after my own talent and being protected by the people around me. I think talent handling is another aspect that we are pretty good at. We have developed a lot of people, such as Jade Hurry, Jennie Little, Dr James Wright, Mike Williams, Simon Gellagher, etc.

**How far back does your involvement with television go?**

My first television show was in 1985, a thing called *Yes on the Town* on TSN-10. It was nominally a teenage program, with a few sitcoms and a ballet. We used to record half of it at the studio and the other half on location.

**Do you remember what your reaction was about going into television?**

Much as I loved radio and was good at it, I always wanted to do something worse. I was terribly enthusiastic.

**Why did you go into radio first, instead of going straight for television?**

I was highly available for television; it was just that the demand was less than enthusiastic. I thought I would go into the production side of television and I wanted, desperately, to be a cameraman. I used to go down and haunt Don Newton when he was doing *The Late Show* at HSV-7.

Philip Brady, who is another friend, was a death announcer at 3PM and Peter Smith was at the ABC. So I knew a lot of people around. I just didn't know any direct way of getting in. Then I thought, if I went to radio and made some friends, I would learn a lot about timing and how to hold a program together. I always knew the type of program I wanted to do, which is basically the one I do now. It was only later I realized that working in a solid late format was really my best bet.

**When you were doing "Yes on the Town", and later "BS And All That" for TCN-9, did you give up radio?**

No, I stayed at 2SM all the way through. But 2SM went through a few format changes and its ratings stopped badly. It decided to go for talk-back radio, which is what had done it in this country, officially. There had been some experimentation with it before — G&R Melbourne had done it on a two-hour delay in something —



**"I was advised by my then manager that I should give up radio as I would be in television instantly. I followed his advice and was out of work for three months."**

but this was the real thing, with the legal seven-second delay. So in 1987 I became the first talk-back radio announcer on air.

In the meantime, Jack Neary from MLT and Bill Harmon had asked me to help out with Don Lane on the interviews on *The Tonight Show* at TCN-9 — somewhere between the job of announcer and assistant interviewer. And there are still some marvelously embarrassing anecdotes at these days of myself and Don Lane.

Then, when Don was off air because of the alleged rape case charge, I compared two *Tonight* shows. TCN-9 felt they were very good, and I was advised by my then manager that I should give up radio as I would be in television instantly. I followed his advice and was out of

work for three months.

Eventually I rang Roger Cook at GTV-9 in Melbourne and said I was coming down to see him. At that time Graham Kennedy was taking some time off and Mike were using imported people for one-offs on his *Melbourne Tonight* so I did one. It might have been very good because I heard nothing. But when they decided to go ahead with the *Teddy* program at the beginning of 1988, I got that.

**Had you heard they were planning a morning program and applied for it?**

No, I had done about four games show pilots, some of which were used, and then I was offered *Teddy*. It meant moving back to Melbourne but I agreed and did it for 12 months. That was the real turning point. After



12 months, they decided my approach was too light-hearted, and our ratings weren't too good. So they put in Terry Christian. The ratings went from a nine to a one, and later to an asterisk.

To my mind, the mistake was putting it under the news department. I had Bobo Paulsen, who was a good fall. But they told her to stop being a fall and they wanted me to stop being light-hearted. That's where it started to fall apart. The last six months were great fun, the last six months were a bit boring.

A month before my contract was up, I went to see Nigel Dick and said, 'I'm not happy with the way things are going. I thought he would say, "Oh dear, we'll offer you something else." But he said, "I'm a bit inclined to agree." By that time I think he was under pressure from Bruce Gyngell in Sydney to change the nature of the program and make it more respectable. My approach to anything is to package them in the middle of entertainment so that people will take notice of it. Dick pure information to anyone, and they don't cope with too much of it, especially at the time of morning. So I walked out of his office without a job. That was in 1980.

Walking in to GTV-9, I was contacted immediately by Kevin Lewis, who said

I had a chance of getting a *Tonight*-type show on HSV-7. Then there was about a six-week period, during which *The Today Show* got into terrible trouble and GTV-9 nicely batted around and offered it back to me. I said, "No thanks. I have been through that." HSV-7 gave me the Thursday night *Mike Walsh Show*.

Which did very well...

The first three months weren't too good, but as the more of the business would leave it, Nigel Dick came over from GTV-9 to HSV-9 to start the *Seven Revolution*. He started it, despite claims to the contrary by other people.

Nigel backed me tremendously and turned it into a fabulous variety show. It had Frank Fick, Mary Hardy and Sue Denison as the basic comedy team, John-Michael Howson as comedy writer and Joe Latona as producer/choreographer.

Kean Lewis, Jarlana Productions lost the show, and it became a somewhat HSV-7 production. It eventually knocked off the Thursday night in *Melbourne Tonight*, which had been an institution in Melbourne. GTV-9 threw everyone in — Jimmy Hannan, Ben Newton — everyone except Graham. And we ran the year.

At the end of that year, Nigel had

For me, Walsh seems for a publicity shot with his then secretary Pam Peters in 1970, the year of the *Mike Walsh Show* on HSV-7 in Melbourne. Late Companion of Edward All That, an early 1970s comedy show show.

gone. Bruce Gyngell got involved again and decided he didn't want a variety show out of Melbourne. He wanted a cheaper show. So I was turned into a sort of clipboard, carrying David Frost for the beginning of 1981, that lasted about six months.

Initially, by the time we came off, we were rising up in the 17s and 18s, which was starting to get respectable.

What about the gap between that show finishing during 1981 and the start of the new *"Mike Walsh Show"* on Channel 10?

I stayed around Australia until the end of 1982 and then went to Britain for about 18 months, where I freelanced, doing interviews for the BBC and television commercials.

Who were the people you interviewed?

Obviously my most impressive interview — it is the only one in the BBC archives — was the one with Malcolm Muggeridge. Apparently it is — not wishing that man any ill-health — in his obituary report on standby at the BBC.

I also did Peter Sellers, and interesting off-beat people like Miles Repas, the film composer. There were some unimmediately boring interviews, such as with the Wedgwood china people.

Did TEN-10 bring you back from London for the afternoon show?

Steven Geera had put up a proposition to TEN-10 for a tele-variety show in the middle of the day. It had nothing to do with what we are doing now. Ian Holmes, who was the boss of 10, had been at Nine during my *Today Show* days and my attack on IMT, and obviously had respect for me. He said, "If you can get Mike Walsh, you have a chance in the format." Steven Geera had thrown up all sorts of reasons because everyone in the world told them they can do a tele-variety show. They had interviewed a whole lot of underdogs like a wonderful hat, some of whom now have handy little food columns and occasionally have a great beat at me, in which I take a my interest. They decide along with their advertising careers or something like that.

Anyway, they sent someone over to see me and, indeed, I never looked better because I had been pounding the streets of London doing interviews and being on radio news. So I came back to do the show for three months only, as things had started to pick up for me in London, and I looked like I would have a career over there after all.

Even as a footnote...

Yes, especially as television commercials can be very lucrative over there. The last one I did before leaving was for B&W, it was worth £10,000. So you didn't need to get too many of those commercials to be living well in London in 1972.

**You came back just for three months and then "kissed the door"...**

Yes, although there were a lot of changes before the show hit a workable format. Some of the original run-downs were atrocious. They would have two singers and one guest, and I was supposed to fill an hour and a half (of it that). You would ask them if they liked alcoholic pizza or something really riveting like that, which would take half an hour, and then someone would pop up and cook their favorite dish — the sort of rubbish that would never see here. American talk shows are full of that.

I knew that wouldn't work for the Australian public, which has a short attention threshold. So I started going more for interviews and that caused a rethink.

I called in David Peck who was running a service station. David had had the same feeling about the state of the industry. He came in to direct the program and immediately recognised the problems we had. I said, "Think of all these people who can talk my language. But what are we going to do?" Well, he said, "Number 16 is being shot in the studio next door. There are some interesting people in that. We will drag them in and do interviews with them."

We went back to management and told them that was the new way the show was going. And they said, "But aren't you going to interview the singers?" And I said, "They are there to sing, aren't they?"

At the beginning we were taping six shows over three days — two a

morning and we were taping so far ahead that the audiences had to even hear of our show. They had no idea what the program was about.

**Did you have much opposition over going live?**

Yes, and it was three or four years before Melbourne was live. In fact Melbourne wasn't live until we took the show to Nine, which was one of the reasons for moving. We had been two days based in Melbourne.

**You established a success in daytime, which had not been a very productive area. Larry Rigns had done "Lady for a Day" in Melbourne, and Tommy Hanlon's "It Could Be You", had been very successful nationally, but that was only half an hour a day...**

There were a lot of half-hour shows that worked and Terry Barber had **Tamplation**, which had been successful, but it was quite formulaic. In fact Terry Barber said to me the last night he went to the Loggia. I wish you took, but you haven't a hope against my program. He was right for two years.

**Do you think daytime had been under-exploited for many years?**

Terribly. People always patronized it, and there is still a lot amount of patronizing today. I still have to cop the "King of Daytime TV" and "Crowning of the Blue Pines Bel" and all that rubbish.

I knew our audience was there to be got, but I had to give them a television program which wasn't a soap opera or yet another mindless quiz show or took the approach of the company who says, "Now Mums."

Our program has always been aimed at people, and one of the first new things that came out way — and this was in the day of ad that advised

thing — was when the Women's Electoral Lobby pressed our program and said it was the first program that had treated women intelligently.

**With interviews, do you think people only notice technique when it's badly done?**

That's probably true. You first expected to be reliable so that viewers can turn you on and you will deliver a really great program. But I often wish I wasn't performing so I could just occasionally write a really good one on some of the rubbish that is put on air, on some of the so-called personalities who are given a go on television.

Management looks in the wrong places for personalities, they look in the wrong area for producers too. Sometimes, they give people jobs because they have all gone out for a swell with the new general manager or someone and they were as entertaining. I tell you not! That happens more often than you would believe. I could rattle off a series of names that intelligently come to mind, but I won't. I would just love to sit down and do a complete dissertation on the stupidity from managerial level down of that sort of concept.

Part of the problem could be put down to the state with which time came in the 1960s — and I suppose I can put myself down there too. It was a period where you had some people who were very good and an awful lot who rode on their backs because the 1960s demanded so many personalities. The word "star" lost its meaning then. By 1965 everyone was a star, and they had to invent "superstar", which is just ridiculous. Whinniver happened to Marlene Fawkner. Whatever happened to "You can go through them all."

Andy Warhol said it would get to the stage where everyone would be famous for 30 seconds. This, fortunately, has proved to be about as accurate as Andy Warhol's Future Shock, which I found a most fascinating book at one stage.

**When did your involvement as a producer in live theatre start?**

The first one was Barry Humphries.

**Then you did "The Ringlissner" and you brought Chris Langham out here...**

Chris Langham, Lilian Gish. No, I don't see going through them all because there are more flags than there are hills. Most producers don't admit to flop, so I'll only say that we have presented a number of successful attractions.

**And there has been some talk of an original Australian musical...**

Let's take Mark wearing his "Gump hat". Right, acknowledging Vanessa Redgrave. Mark does not shy from controversial issues.



**"But I often wish I wasn't performing so I could just occasionally write a really good 'eric' on some of that rubbish that is put on air."**

Well, that is a fair way down the line. The concept looks very good, and we have had very good reactions from people who have spoken to about it. It may get off the ground next year. I don't intend to run it though because it is too volatile. Robert Aronson & I (for de Tommasi) are original property for which we were responsible as producers and this is another time in such projects you have to tread carefully because you don't have the luxury of out-of-town buyers in this country.

**Your cinema interest began in your youth...**

Yes — all my interests began in my youth. I really haven't changed at all. I have just made everything professional.

**When did you get involved with films?**

When I was 16. I don't remember a time since I could talk when I didn't have a projector and wasn't showing films to people.

**When you bought the Regent in Putnam, N.Y., was that initially a sort of indulgence by someone who had always wanted to run a theatre?**

No, never. I just felt at the back of my mind that if television died for me, I could always run the local picture theatre and have a home. I thought that would be a pretty good life.

**And you are involved in the day to day operation of the Regent?**

Yes. I have a general manager for the company days because it has grown considerably. But I still get involved with programming decisions, and policy decisions, are always checked with me. I have found that I am good at allowing people to fly. People working for me aren't hampered with a boss who jumps on them all the time. There are often times when I would like to have my say a little more, but I find that if you do that all the time you stifle people's creativity. So John Chapman is basically the creative force of *The Mike Walsh Show* these days, and Paul Dravel looks after the theatre. I am in a very safe of the way but as chairman of the board rather than operational manager.

I have my own concept of something and I sell the house style and employ the people who can work that way. I'll back them to the hilt, but, obviously, I keep a close inspection on it. I don't just employ people and say let me know what the profit or loss is at the end of the year. I manage the projects and they work on the ideas. I want them to work on. I expect the style to be followed and it's quite off the rails well. It's creative. But, otherwise, I'll just let them live in their own way.

The real emotion is to get a conglomerate together where is big enough but not too big. If you get too big, you tend to start employing

people who have no enthusiasm. I would like to get all my activities and companies to the level where I can move people from one to another. Someone might be working on a television show and they might want to do something else, such as a film or a stage show. The whole philosophy of what I have been doing is to get a bunch of creative people together and give them room to move, go from one activity to another and not suddenly to stop them getting bored.

**About the only job in which you don't have a finger in producing feature films yourself. Does film production interest you?**

Oh very much. But I want to see the deal settle. I am a bit bored with all the used car salesman and shinky doctors and everybody else putting in their two pence. This does give money to the industry but it has also meant a tremendous rush on production facilities. I just want to see some material, as I am sure a lot of people do before I get in there.

**Are there any particular types of film in which you would like to be involved?**

No, not really.

**Money-making ones?**

Yes. I think everything should be money-making. I think the moment you get away from the commercial yardstick or box-office yardstick or rating yardstick is the moment you get into wasting, and I don't really believe that anyone has a right to do that in a big way. It should be done in a theatre that sells about a hundred people. ■



Damien McClelland

# THE VIDEO CENSORSHIP MESS

what you should know

FEATURE

**S**trange as it may seem, today's booming video-cassette industry got its start with pornography. Probed cassettes of banned films began to find their way into Australia and one no longer had to join the 'raincoat brigade' to see them. One could also indulge one's taste for particular scenes or sequences via the freeze-frame, the fast and slow motion and the repeated viewings that cassettes offered — options not available in often sleazy 'adult' cinemas.

Now the triple X-rated video-cassette — the voyeur's dream — has been joined in the market by mainstream films. It is out of this development that a whole new set of problems has arisen.

Puzzlingly, the video-cassette revolution has been allowed to grow without any legislative responses at federal or state levels. The industry itself — importers, suppliers and distributors — seems for the present content to operate according to a gentlemen's agreement based on outmoded and inappropriate legislation. At present the industry is — in theory at least — regulated by the Film Censorship Board. This raises the question of whether a government body has the right to censor what people do in their own homes, and there is no doubt that the home market is the one cassettes are aimed at.

The problem is, in part, historical. The Commonwealth Film Censorship Board was set up in 1917 but

Advertising material for triple X-rated video cassettes — a booming business



An extract from the Customs Act, through which Commonwealth Censorship is effected

it was not until 1949 that the states began, one by one, to go along with its decisions. The Board's role, however, remains a purely advisory one: it has no actual control over the states in matters of film and videotape censorship. "The states guard their legislation very very jealously," says Chief Censor Janet Stenckland. "All I can do is propose and nothing more."

There is a further complication in that the Board registers and classifies films and videotapes for public exhibition, and each state has its own legislative view of what constitutes a public or private showing. In New South Wales, for example, the Theatre and Public Halls Act provides a fairly clear guide, but South Australian legislation is not even remotely equivalent.

The interstate legislative jumble has made for some strange situations. In Victoria, it is an offence to sell — but not to advertise — triple X-rated material. Queensland and Western Australia seem to follow Censorship Board decisions only when it suits them, and Western Australia even has separate classifications for different parts of the state — what goes in the fertile south is too strong for the dry north. There is also the Sydney phenomenon of 'adult' cinemas showing unregistered and unclassified films, in open breach of Commonwealth and State laws.

**T**he burgeoning of the video-cassette market caught the Classification Board off its guard in last year's report — the first such report in the Board's history — Stenckland acknowledged the strain on staff and resources caused by the ever-increasing use of videotape.

"Looking ahead," she says, "one can foresee videotape possibly displacing celluloid as the predominant

visual medium. Some cinemas even now display their product not on conventional screens, but on giant video panels. Once picture quality in this format has improved, the practice will undoubtedly spread.

The widespread domestic application of videotape poses an even greater threat to the continued viability of the cinema as we know it. One symptom of the threat is the recently-initiated practice of some major motion picture companies of simultaneously releasing their new product in videotape and standard celluloid formats.

"A major concern for film censorship is the ease with which films and videotapes can be duplicated. This will be a continuing problem despite the fact that some commercial videotapes have encoded devices preventing duplication. (Copying deletions to videotapes creates difficulties as the Board lacks the necessary equipment. It is thus obliged to rely on the importer's written confirmation that the deletions have been made.)

Videotapes will present different problems, as it is not presently possible to delete any of the information contained in their grooves. Their importation will necessitate the purchase of additional equipment by the Board, the training of staff in its use and appropriate legislative amendments."



Top: John Travolta in *Risky Business*. Above: Video Classics' Walter Lehto.



Chief Censor Jane Sinceland: "All I can do is propose and nothing more."

The Board's classification is designed to tell the public what sort of film is up for display, and Sinceland says the Board aims at reflecting the plurality of community standards in Australia today.

"Within the limits of the legislation, the Board tries to implement a censorship policy based on the philosophy that adults have the right to make their own decision regarding the material read, heard or seen; but that people generally should be protected from exposure to material that may be offensive — or in the case of children, harmful — to them."

**W**hat the censorship debate boils down to for the video-cassette industry, says Douglas Long, then spokesman of the Australian Video Association, is "immense problems for the distributors, the retailers and possibly the people who are buying."

Many of the distributors do not seem to care. They simply meet the Board's requirements and leave it at that. *Risky Business*'s Ken Chapman says his company goes with whatever classification the censor decides, but this attitude is open to being influenced by the axiom that sex sells: of the two versions, M and R, of *Saturday Night Fever*, Rigby offers the R for video-cassettes.

"Video Classics' Walter Lehto says, "We accept the same classification for company products as the theatre. Of course, there has been talk of a separate censorship for video and we would welcome it."

"Video Classics, in common with most other distributors, is careful to cover itself by displaying the Board's rating on all its cassette boxes, although nobody is sure whether this is legally necessary."

Questioned on these issues, Sinceland told Charvels she had tried to get the states to formulate some sort of unified legislation regarding the video-cassette industry last August. Her proposal was "put in the too-hard basket," she says, but she expects the states to reconsider it later this year. She sees the censorship arrangement for literature as a "workable alternative" which might prove appropriate to cassettes.

Continued on p. 18

# CENSORED



Above and below: *Maria Bello's Bambi* (dead) and *Paul Montoya's A Fleck* for *Pantherella* had censorship cuts to the gay and violent sequences. Right: *Toto Sinza*. *Danigale* was cut by the distributor after being banned by the censor.



Thousands of films have suffered at the hands of the Film Censorship Board since its formation in 1917. The Censor's demands have ranged from small deletions to outright bannings. The following stills have been taken from films affected by censorship. None has been seen since at a commercial screening. Nobody knows in what versions these films will ultimately be released on video-cassettes. One can be sure, however, it will not be the filmmaker's. Clearly the right of people to view uncensored films — and the use of home video on currents (the social problems) — has still not been met.



## ALVIN PURPLE

The fate of Tim Burstall's film highlights the inconsistencies of censorship decisions made for broadcast television. The theatrically-released version was heavily cut for commercial television, while the *Alvin Purple* television series on the ABC showed much more.

From left to right: Debbie Norcross in the adult *Marshall* version. The same scene at the point where commercial television decided to cut. Tim Burstall of Debbie Norcross and *Gerome Brunel* was cut from the version released on commercial television. The shot with Pete Peters was allowed in the ABC series.







Above left: Michelangelo Antonioni's *Blow Up* had parts of this sequence cut. Above right: Lewis DiBart's *The Adventurers* had delays made due to sex and violence. Below left: *Clockwork Orange* was a French hardcore film that had its sex segments shortened until it became softcore. Below right: Pier Paolo Pasolini's last film, *Sed e*, was banned.



**A**nother major area of dissatisfaction among distributors is that of the delays experienced while a film or videotape made its way through the Board's administrative machinery. Not many distributors will go on the record about this, but Walter Lehner is openly critical. "Video Classics," he claims, has some 80 films awaiting classification, some of which have been at the Board's Sydney headquarters for three months. "The video industry is a whole new industry in this country," he says, "and the Board just does not seem capable of doing the job."



And then there is the continuing saga of **Electric Blue**. A sort of British audio-visual rendition of *Club International* and *Playboy*, the **Electric Blue** videotapes are distributed by Peter Southwell out of Melbourne.

He has managed to put out seven editions since early 1980. **Electric Blue 001** took some four months to get a classification, according to Southwell. **002** had a few bleeps and cuts, **003**, **004** and **005** went through easily, but **006** went back and forth to Sydney three times in three-and-a-half months before passing muster. He claims it cost him \$20,000 in lost revenue.

When **Electric Blue 007** landed the censors on December 17, 1981, it was cleared by December 28. To Southwell's practised eye, **007** was "much hotter" than **006**. But that is the thing: if the Board gives you a hard time on one, they go easy on the next. Ironically, a clip from the film *Staw Dogs* which ran unabashedly in Australia's cinemas, was deemed unsuitable when included in **Electric Blue**.

The size of the video-cassette industry is difficult to ascertain. The move by the big media groups into the area is an indication that there is a lot of money to be made from cassettes, but just how much is anybody's guess. A *New York Times* article claimed recently that cassette sales and rentals totalled US\$1 billion last year. Australia is not in that league, but if American estimates of market shares translate, home video pornography claimed between 20 and 30 per cent of the market last year.

The article quoted *Screw* magazine publisher Al Goldstein as saying that American retailers could be underestimating sales by focusing on hardcore films. In the past, X-rated films were seen and judged almost

Left: Peter Southwell of **Electric Blue**; below: Susan George and Dennis Hopper in *Staw Dogs* cut by the censors for release on **Electric Blue**.





Top: Al Goldstein, publisher of *Bizarre* magazine, the public wants 'real films with sex'. Above: Nicole McDonald and Andrew Conn in *Clockwork Orange*, different versions for different markets

exclusively by men. 'The product is changing today because more couples are seeing it,' he said. 'Now they are actually trying to introduce plots and characters with real problems — real films with sex.'

Douglas Long is adamant that no realistic figure exists on Australia's video-cassette consumption. 'Historically it's been an industry that was founded on sex films,' he says. 'But we have no idea how big it is. Sex sells, it is as simple as that. But how much is anyone's guess. The whole area is further complicated by the fact that much of the Topix X stuff is pirated anyway.'

**M**eanwhile consumers seem unaware of how vulnerable the uncontrolled growth of the video-cassette market has left them. Consumer affairs bureaus in Melbourne and Sydney report

few complaints, but purchasers of pornography are unlikely to express their dissatisfaction at this level.

One relevant consideration, however, is that there is no obligation on distributors to state which version of a film is being offered for sale. *Clockwork Orange*, for example, was made in a number of different versions for different territories. *The Godfather* was made in different versions for cinema and television. *Woodstock* is reported to have had 40 minutes of sexual and drug-related activity excised from the American version before release in Australia and the gap plugged with more music, nobody seems to know which version will eventually appear on cassette, but the version used on television here is the Australian one.

Most distributors are content to offer product that was screened locally in a Board-classified version and in Strickland's view this more than meets consumer requirements.

Televsion remains a grey area as far as censorship is concerned. The Australian Broadcasting Tribunal and the Australian Broadcasting Commission allow the Board to examine and classify imported programs. Thus the Government and commercial stations come under the Board's umbrella.

Interestingly, commercial television seems to welcome the Board's embrace. When the Government tried to sever the connection last year, the Federation of Australian Commercial Television Stations said no, claiming the Board was in a better position to draw a 'fine line' between the demands of vocal minority groups.

In addition, the commercial stations seem to have a higher sense of propriety: when the ABC-produced *Alvin Purple* series made its channel crossing to the Seven Network, much was missing.

The Special Broadcasting Service, on the other hand, is not obliged to observe the ABT's program standards. Most weeks SBS programming runs to nudity and explicit language, though sometimes SBS gestures in the Board's direction by running a questionable program after prime time.

Perhaps the main point about censorship in 1982 is that it has lost much of its status as an issue. A glance through the censorship file in any newspaper office reveals the decline: the fat files of the early 1970s shrink steadily as the years go by. Society seems to have become less anxious about individual behavior in private, and because of the video-cassette filmed material that would have been unthinkable in Australian living rooms a decade ago is now hardly out of the ordinary.

*Woodstock: the Australian record album had songs excised. The versions released theatrically and on television had 40 minutes replaced.*



# TRON

John Salkin and Julie Stone

**T**he sweeping changes now underway at the Disney studios represent a radical departure from the conservative image fostered by Disney for so many years. Due for release in the middle of this year, *Tron*, with its spectacular effects and state-of-the-art techniques is aimed at capturing the imagination of children and adults today as surely as those early Disney films did years ago.

A feature-length combination of animation and live action, *Tron* heralds a new age of computer-generated film and video graphics. There are new faces and a new creative spirit at Disney. They belong to 29-year-old Tom Whitte and his assistants: a group of young animators who are about to reshape drastically the tradition of cute hand-animation that has been the

Donald Duck, one of the many popular characters created by Walt Disney, the pioneer of high quality single-frame animation.



# VIDEO INVADES DISNEYLAND

Disney hallmark. Gone with *Tron* are the days of fairy dust, Jimmy Cricket and hopping ducks.

Computer animation from Disney might seem to go against the handcrafted sensibility of the studio, yet Disney's moral and political conservatism always disguised a creative liberalism bordering on the revolutionary. The early Disney animated films broke new ground in color, believability and story development and set the standards for everyone else in those early days.

Disney himself had a basic instinct for American taste and for new tools that would help him provide entertainment the public would welcome. In the same spirit, Whitte is banking \$13.5 million on being able to combine the Disney tradition of the well-told story with live action and animated characters co-existing in a computer-generated landscape.

He is doing this in collaboration with a few old-school animators and a gaggle of whip-kids recently out of Cal Arts (California Institute of Art, Valencia), the animation and film school set up by Disney. Since graduation these now-breed animators have been honing their skills at the Disney studio on the corner of Copely Drive and Mickey Avenue, and now those skills are to be tested on *Tron*, a story conceived by Steven Lisberger, visualized and storyboarded by futuristic industrial designer Syd Mead, comic artist Jean "Moebius" Giraud and high-tech commercial artist Peter Lloyd. Wild-kid animators, animation choreographers and technocrats include Jerry Reese, Bill Croyer, Rick Heinrichs and Tim Burton — to name a few among hundreds.

**T**he action of *Tron* centers on the premise that computer games house real people in another dimension which is controlled by a single malevolent program. The protagonist, Flynn (Jeff Bridges), who begins as a flesh-and-blood character is blasted into electronic particles and awakes in a fourth-dimensional world whose overlord is the evil Dillinger (David Warner).

The saga is played out in a setting where the life force is electricity, where computer programs are the alter egos of the programmers and where electronic

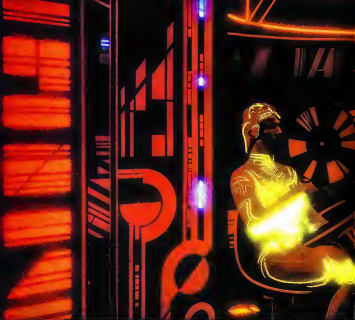


Above: Two artist Peter Liang, producer Daniel Kohnen and writer/director Steven Lisberger. Right: Cast members from left Bruce Alexander, Jeff Bridges and Gredy Morgan

gladiators do battle. Flynn is sentenced to die on the video game grid, where the amusements found in arcades become life and death realities.

Then represents the most extensive use yet of computer-generated video animation, with resultant massive reductions in the amount of time needed and the production costs that make conventional animation so prohibitively expensive now. The bulk of the film's graphics are being generated by Magi, of New York State and Information International, of California. Their computers create a picture by delivering messages to individual points of light, called "pixels", on a video monitor, with programmers encoding information about color and intensity for each pixel. "It's a bit like putting a picture on the big billboard in Times Square," a graphics expert explains, except that where the Times Square billboard has 8000 light bulbs, a computer image has millions of pixels, each of which must be programmed for each frame of film.





**M**ore than five million calculations are needed to create one frame of computer animation. Multiply that by the 1,240 frames needed to make one minute of film and the immensity of the task is apparent.

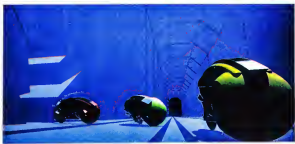
An additional group of computers is used to control exposure and camera moves, and to provide a weekly "Perf" (Program Evaluation and Review Technique) readout indicating where the film stands in relation to its post-production schedule.

All this cuts out a lot of jobs. No longer, for example, is it necessary to have model makers construct three-dimensional figures that the animators can touch and turn as they strive for on exact rendering; now the computer does this, on screen. Gone too are the hundreds of inbetweeners, those custodians of the art who so carefully made the transitional drawings connecting one pose to the next.

In addition, any single scene, or "cut," can be recalled at any time. Once a character's movement or expres-

sion has been programmed it remains available for use in any later scenes or for adaptation in subsequent films.

What has to be remembered, though, is that it was the humanity of the Disney animated films — not the technology behind them — that gave them their near-universal appeal. Whether the new computer techniques can match the original films in terms of story, character development, tension, conflict and audience involvement remains to be seen. But Disney will be doing their best to maximize that involvement. Early, the largest maker of video games in the U.S., is creating the *Trojan* video game for its nationwide chain of arcades and for installation in theatres a month before the film is released. It's hard to see *Trojan* not catching on. ■



## International



Available

### The Gilbert and Sullivan Operas

**Production company** A George Walker Presentation for Brett Walker  
**Producer** Judith de Paul  
**Director** Rodney Grooming, Gail de Heather  
**Cast** Keith Mitchell, Gail de Heather, Peter Allen, Peter Monaghan, Preston Rowland, William Gannett, Derek Hammond, David Thomas, Anthony  
**Synopsis** 12 Gilbert and Sullivan light operas  
**Format** Videotape  
**Progress** Production

### The Jewel in the Crown

**Production company** Granada Television  
**Producer** Christopher Monahan  
**Director** Christopher Monahan, Jim O'Brien  
**Cast** Barry Lewis, Peggy Ashcroft, Anna Cropper, Wendy Morgan, David Jeffery  
**Synopsis** Elizabeth Paul Scott's novel, winning the Nobel Prize for Literature, is the story set in the last days of the Raj, India  
**Format** 14 Parts  
**Progress** Film Production

### Wagner

**Production company** London Trust Cultural Productions Ltd  
**Producers** Margaret Telford  
**Director** John Wright  
**Scriptwriter** Charles Wood  
**Cast** Richard Burton, Vanessa Redgrave, John Gielgud, Joan Plowright  
**Synopsis** The life of the controversial 19th Century German composer Richard Wagner  
**Format** 6 Parts  
**Progress** Film Production  
**Release** February 1983



*Winds of War* — Ralph Bellamy and Howard Lang

### Winds of War

**Production company** Paramount Pictures  
**Producer** Debra Cullen  
**Director** Debra Cullen  
**Scriptwriter** Herman Wouk (based on his novel)  
**Cast** Robert Mays, Jr., Ed MacDonnell, Jim McHugh, Vincent, John Houseman  
**Synopsis** The story of the events that led to the entry of the United States into the beginning of World War II  
**Format** 16 x 11 hour  
**Progress** Film Production



*A Woman Called Golda* — Ignatius Danneberg

### A Woman Called Golda

**Production company** Paramount Television  
**Producer** Gene Cornman  
**Director** Alan Gibson  
**Scriptwriter** Harold Gold  
**Cast** Ignatius Danneberg, Judy Davis, Ann Jackson, Leonard, Mary, Rod, Kelly, Joan Foster, Jack Thompson  
**Synopsis** Based on the autobiography of the former Prime Minister of Israel, Golda Meir  
**Format** 4 x 1 hour  
**Progress** Film Production

## Local

### Carson's Law (Working title)

**Production company** Crawford Productions  
**Producer** John Cunningham  
**Director** Tony Singleton  
**Scriptwriter** John Cunningham  
**Synopsis** Based on the life of a female barrister and her family in the 1920s  
**Format** 12 x 1 hour — proposed  
**Progress** script, story and production  
**Release** production

### For the Term of His Natural Life

**Production company** Merton Entertainment  
**Producer** Mark van der Vyn  
**Director** Rod Sheppard  
**Scriptwriter** Patrick Payne, William Roy, Ian Anthony, Patricia, Patricia, Patricia, Patricia, Patricia, Patricia, Patricia, Patricia  
**Cast** Robert Coleby  
**Synopsis** An adaptation of Marcus Clarke's classic novel of the same name  
**Format** 6 Parts  
**Progress** Film Production



## Home

**Production company** Australia Film Broadcasting Commission  
**Producers** Alan de Neill Price  
**Directors** Alex Price, Doug Shepp, Craig Collier  
**Screenplay** Alex Price, Doug Shepp, Craig Collier  
**Cast** Dennis Miller, Keith Meyerson, Pat Campbell, Catherine Ansell, Mike Maclellan, Tim Blake, Ross O'Donoghue  
**Synopsis** A semi-autobiographical young Australian, who is rejected by his parents, rebels and embarks on a journey to the residents of a community welfare home.  
**Length** 22 x 15 mins  
**Format** Videotape of film and videotape  
**Progress** Production  
**Scheduled release** Late July 1982



**MP38** — Barry Colin, Mike Maclellan and Pat Campbell

## MP38

**Production company** Australia Film Broadcasting Commission  
**Producers** John Greyson  
**Directors** Eric Taylor, Russell Webb, Keith Miller, Peter Peck, Helen Lister-Jones, Craig Collier  
**Screenplay** Colin Peck, Robert O'Hara, Peter Lister-Jones, John Blackie, John Greyson, John Lister-Jones  
**Cast** Mike Peck, Pat Campbell, Barry Colin  
**Synopsis** Special knowledge from French  
**Length** 1 x 1 hour  
**Format** Videotape  
**Progress** Production

## 1916

**Production company** Locomotion Television Film and Graphic Australia  
**Production** Broadcasting Commission  
**Producers** Ray Atchin  
**Directors** Chris Thompson, G. Drew  
**Screenplay** Peter Taylor, Brian Brown, Peter McDonald  
**Cast** Scott McGeer, Scott Burgess, Nigel Thornton, Jackie Woodburne, Lorraine Barry, Bill Hunter  
**Synopsis** Story of two young men who grow up in rural NSW and go off to World War I  
**Length** 1 x 1 hour  
**Format** Film  
**Progress** Production  
**Scheduled release** Mid 1982



**November 11, 1975** — The Whitlam government's downfall

## November 11, 1975 (Working title)

**Production company** Byron Kennedy and George Miller  
**Producers** Terry Hayles  
**Screenplay** George Miller, Phil Meyer, George Selvie, Carl Schultz, John Power  
**Cast** Max Peegle, John Blanton, John McEwen, Bill Hunter, John Lister-Jones, Brian O'Byrne  
**Synopsis** The events leading up to and including the dismissal of the Whitlam government.  
**Length** 8 x 1 hour  
**Format** Film  
**Progress** Production

## Return to Eden

**Production company** Horne Media (Australia) (Melbury and Melbury)  
**Producers** Neil MacLennan  
**Screenplay** Michael Lawton  
**Synopsis** A story of passion, intrigue, murder, vengeance and the obsession of two women for the last man.  
**Length** 8 x 1 hour  
**Format** Film production



**Runaway Island** — Mike Sandford, Miles Buchanan, Simon Buchanan and John Maclean

## Runaway Island

**Production company** Studio City Productions  
**Producers** Roger Adams  
**Screenplay** David Stevens  
**Screenplay** Paul Woodhouse  
**Cast** Miles Buchanan, Simon Buchanan, Julie Tyler  
**Synopsis** The children of a wealthy landowner try to get vengeance on a corrupt government just out of the 1930s  
**Length** 1 x 1 hour and 15 mins  
**Format** Film  
**Progress** Post-production

## Secret Valley

**Production company** Grange Organisation  
**Producers** Roger Adams  
**Screenplay** Terry Bouvier, Howard Rubin, Rick Bach, Julian Wright, Alan Coombs, John McKee  
**Screenplay** Terry Bouvier  
**Cast** Max Cullen, Brian Kennedy, Tom Farrow, Miss Mathews  
**Synopsis** A group of children in an old ghost town, and a girl's father who is on a holiday camp - without a girl  
**Length** 1 x 1 hour and 25 mins  
**Format** Film  
**Progress** Production

## Winner Take All

**Production company** Australia Film Broadcasting Commission  
**Producers** Christopher May  
**Directors** Mike Cullen, Robin Whelan, Kevin Dobson  
**Screenplay** Peter Fisk  
**Cast** Ian Garner, Michael Harvey, Boris Isakovic, Garry Hacking, Renee Giffé, Garry Whelan, Tim Burt, Henry Roberts  
**Synopsis** A satire parodying the lives of the people involved in Australia's government, lampooning its economic and political climate  
**Length** 8 x 1 hour  
**Format** Videotape  
**Progress** Production  
**Scheduled release** Late 1982

# WOMEN OF THE SUN

**Production Company**  
**Producer**  
**Directors**

Episode 1  
 Episode 2  
 Episode 3  
 Episode 4  
 Scriptwriters  
 Scheduled release

**Generation Films**  
**Bob Wells**

**James Probertson**  
**David Stevens**  
**Stephen Wallace**  
**Geoffrey Mottage**  
**Sonia Berg, Phyllis Maria**  
 July 1992, Channel 5/10

**Synopsis:** 'Women of the Sun' is an ambitious production, consisting of four self-contained episodes. Each part is set in a different period and recounts the events which occurred in the lives of four Aboriginal women, their immediate families and tribes between 1924 and 1961.

**Episode One: 1924-1930 Ailiea (The Flame)**

The lives of the Ailiea people are completely disrupted when they find two escaped white convicts washed up on the beach at their tribal lands, an event that will change their ways forever. (L&L next opposite)

**Episode Two: 1930s Maydina (The Shadow)**

Separated from her daughter Maydina (Sanyal) Ailiea herself contemplates her alien culture and identity, and 'thinks' of escape from the church mission station. (Reunited opposite)

**Episode Three: 1935 Nerida Anderson**

Based on the Cummeragunga War of 1934, in which 200 Aboriginal people walked off a Victorian mission station, Nerida Anderson (Lynette Saunders), the leader of the deserters, and her partner brother (Mickie Patton) have well bloody off to sea. (Below)

**Episode Four: 1961 Lu-Anne**

Ann Cutler (Michelle Leighton), who has been brought up believing she is Polynesian and adopted, is haunted by the last memories about her real Aboriginal ancestry. (Next opposite)





18. Blackout	\$40.00
19. The Lodger	\$50.00
20. Psycho	\$75.00
21. Saboteur	\$50.00
22. Secret Agent	\$60.00
23. Spellbound	\$80.00
24. Suspicion	\$80.00
25. Three men on a bench	\$70.00

# FEATURE FILMS ON VIDEOTAPE

John Pruzanski

## The Decline of the Studios and the Rise of Television

In the 1950s, television really arrived as a mass medium in the U.S. and the Hollywood major studios watched in horror as their patrons and profits deserted them. Some studios folded; others survived by making corporate takeovers, but only recently have those survivors been able to wrest a degree of market control back from television.

When television came to Australia in 1956 the local film industry was dead and buried, with film distribution completely in the hands of U.S. and — to a lesser extent — British interests. The development of television here thus fell — in the commercial area — to the plant press interests, who had already invested substantially in radio. The American experience, given the size and influence of the film industry there when television began to assert itself, was very different.

Hollywood's near-fatal error of judgment occurred in the early 1930s when General David Sarnoff, head of The Radio Corporation of America, decided to begin manufacturing television broadcasting and receiving equipment. Subsequently, disenchanted with the programs available from the few independent stations across the country, he set out to increase sales of receivers by creating quality programs, and his National Broadcasting Corporation expanded into television production and distribution.

The film studios failed to grasp the implications of this new development. Louis B. Mayer turned down the offer of a share in NBC and even forbade his employees to watch TV; the attitude being that if it was ignored, this upstart innovation would go away. Such was not to be the case. After peaking in 1946, cinema attendances began a steady decline and, in 1951, when there were 12.5 million TV receivers in use in the

U.S., the writing was clearly on the wall. Film attendances plummeted in cities with TV and theatres began to close.

## Regrouping and Rethinking

At first, the film studios scrambled to repel the invader by offering innovations that television could not match: 3D, Dolorama, a variety of widescreen processes, enhanced sound quality and an increased use of color. But all that was to no avail.

So, the studios regrouped and rethought. Television had already made extensive and profitable use of film titles whose copyright had lapsed, or which had been bought up by bright-eyed middlemen. Many of these films were old and of poor quality, but their success with viewers was undeniable. So, in 1950, the studios bowed to the inevitable and began to sell their product to television.

A major factor in this decision had been the popularity of the New York program *Million Dollar Movie*, the General Tire and Rubber Company had bought RKO, one of the Hollywood major studios, and was using the studio's product to provide programming for TV stations; the company owned in the major markets. Alas now to the income that TV sales could generate, the cash-poor studios gave in, but they were clever enough to come up with a scheme that would maximize their profits on TV sales and give them enduring control over their product.

The name of the game was packages. A package comprised a few sought-after films padded out with lesser-known or failed films and hedged about with stipulations concerning when and how often each film might be shown. (This is a practice now widely used in Australia by local film distributors and U.S.-based packaging syndicators.) Each individual film was assigned a value, which was reflected in its programming and publicity; thus, the major cinema success was assured of its own television ratings to match — a situation still vividly imprinted by Australian television and its audiences today.

## Hollywood on the Television Payroll

This arrangement did not signify the signing of a peace treaty; it was more in the nature of an accommodation that injected some badly-needed cash into studio coffers. But a second breakthrough had begun in 1954 when the Walt Disney Studios signed a deal for the *Disneyland* series with the fledgling American Broadcasting Company.

FILMS ON VIDEO



Left: RCA's David Sarnoff. Centre: Louis B. Mayer turned down the offer of a share in NBC. Right: The logo of the RKO corporation. The company's inventory was sold to the General Tire and Rubber Company, and the studio complex in Lincoln Park and Sunnyside.





Left: Jack Warner, General. Steven Spielberg's *Duel* was made for television, but deemed good enough to distribute theatrically — a common practice today. Right: Pinchos Ford Coppola re-edited *The Godfather*, integrating it with *The Godfather, Part Two* and unusual footage to create an eight-hour special event for television.

This was not considered a major coup for television as Disney was not regarded as one of the majors — even though time has shown Disney to be the most consistent and financially sound of all the Hollywood corporations. It did, however, alert Jack Warner of Warner Brothers — the man who frowned on any appearance of a television set in a home scene in a Warner feature — to the profit potential of providing original material for television, and Warner signed a deal with ABC to produce films for the 1955-56 season.

To defuse any theatre-owned animosity to these dealings with the enemy, Warner stipulated that in each one-hour film, a 10-minute segment, called *Behind the Camera*, must be included. These segments depicted work on feature films soon to be released in theatres, in other words they were true commercials for Warner's features.

Thus, with television productions of *Casablanca*, *King's Row* and *Cheyenne*, all broadcast under the umbrella title "Warner Brothers Presents" the first signatory to the trade opened the floodgates. The other majors soon followed and this innovation saved many of them. Feature film attendances continued to decline and more studio resources were diverted to television programming. A symbiotic relationship developed between the studios and the networks. The networks began dropping the live dramatic presentations that spawned a new generation of actors and directors, and concentrated on test film programs.

## The Changing Tide

The studios were reasonably happy, with profits increasing as a steady new market of young patrons began to boost cinema attendances in the 1960s.

Feature films were taking up a smaller percentage of air time on television, but the major features were becoming more important for the ratings and, during the 1960s, the networks balked at paying what they thought were exorbitant prices. They decided instead to set up their own theatrical feature film production companies.

That was not a success but their next move — to commission independent producers, working from studios, to create films for television distribution only — had a happier outcome. By feature standards these were low-budget films, using familiar television stars and occasionally enlisting Hollywood guests for special roles. They provided some tremendous hits for the networks, ratings-wise, but also had the effect of recasting the aura surrounding the "special event," major feature film on television.

This relationship continued up to the 1970s. A Hollywood major studio release was premiered in the major cities, showcased around the country, then perhaps released a year or so later. Only then was it considered for television release. The studios judged the driving power of a film in the theatres and when they thought few people would pay to see the film again, television would have its chance. This process could take anything from two years up to, in the case of *Gone With the Wind* (1939), almost 40 years.

Again, in the mid-1970s, the networks were openly dissatisfied with the prices they had to pay. Sometimes a network pre-bought a film at a bargain price, taking a chance on its commercial success before it was theatrically released. Networks were paying in the low millions for these sales, rather than the US\$15 million they paid for *Jaws*. Sometimes they made a good deal by buying a "stealer" (*Rocky*), sometimes they bought a disaster (*The Sorecerer* — known as *Wages of Fear* in



Left: *Casablanca*, the Warner's classic, was one of the first features to be used as the basis for a television series. Center: *Gone With the Wind* waited for 40 years to be shown on television. Right: ABC paid a record price for *Jaws*, which will probably only be beaten by the television sale of *Star Wars*.



Left: Satellite-delivered Home Box Office is the most successful cable program distributor. Center left and center right: *M\*A\*S\*H* and *Paper Moon* are two films from the first package of Hollywood feature films to be released on video cassette. Right: *Superman, The Movie* was the first movie to reverse the video-cassette release policies of the major Hollywood studios.

Australia). Now, as before, the networks have begun to tinker with the idea of producing their own material for theatrical release and other distribution systems.

## Cable

Cable television had been around in the U.S. from the early 1950s, when Community Access Television was developed to help communities improve their broadcast signals. A CATV or cable company set up a large receiving station in a poor reception area and wired up individual homes to the aerial. Then, in 1975, Theta Cable in Los Angeles asked a crucial market research question: How many people would pay for an extra channel delivered by their cable that carried adult, commercial-free theatrical feature films into their homes? The answer dictated that they should try and Z-Channel was born.

Other entrepreneurs started similar pay networks. Home Box Office Showtime whose programs were sent via satellite to any cable operator — or individual — who had the necessary receiving equipment. Cable operators charged each consumer and then reimbursed the program organizer.

These companies disrupted the studio releasing patterns. Again, it took time for the majors to release their latest films to cable, but they eventually came to the party after returns increased. The new pattern spawned a cable release between the theatrical and television releases. That eventually began to affect the television networks who had initially believed that cable releases with only a small percentage of the population wired up would actually improve a film's sum and help the ratings. That was probably true until the proportion of homes wired grew to a point where television ratings were adversely affected. The net-

works were forced to respond by offering bigger money for films, in an effort to outbid cable.

What the future holds for network policy on the theatrical feature films remains to be seen. Cable now produces its own programming for a multitude of different network types, and the feature film networks have to compete against "narrowcasting" channels featuring all news, all sport, children's programs, culture and a great deal more.

## Video Cassettes

Another technological development which is potentially much more important for the studios and again disrupts the releasing patterns of films is the video cassette. In 1975, the first successful full-inch video-cassette recorder, the Sony Betamax, hit the U.S. market. The VHS system entered soon after, but the studios again were very wary of entering this market.

In 1976, a company called Magneto Video secured the rights to release a package of early Twentieth Century-Fox films on video cassette. These films had done their theatrical and television runs and were deemed expendable enough to be used as game pieces. Magneto Video were so successful that Twentieth Century-Fox bought the company in 1979 and released more films on cassette. Other companies sprung up buying the rights to foreign films and packaging films whose rights had lapsed. The other studios were still reluctant to sell their products to home consumers and, for a time, pornography ruled the shelves of home video stores. The video cassette seemed the perfect means of distribution for sex.

## Hollywood Cashes In

The proliferation of video-cassette recorders and the ease of duplicating tapes created a major piracy problem. In 1978, it was possible to find pirated copies of *Superman, The Movie* in video retailer stores before the film had been released theatrically in the U.S. The studios took note of consumer demand for their product and to minimize losses through piracy they slowly began to release their films, now all the major studios distribute some of their product on cassette and video-disc.

The relevant strategies — number of titles released, timing of release and sale versus rental policies — vary from studio to studio. Twentieth Century-Fox recently announced that theatrical and cassette releases of many of their films will in future be simultaneous. They reason that with publicity costs so high product identification might be extended to video cassettes and discs as well.



It is a rare one of the first Twentieth Century-Fox films to have simultaneous theatrical and video-cassette release.



















## Compiled by Fred Harden

Choosing Products and Processes editors seek to give an overview of new concepts and product developments that will set home video trends for future years. Manufacturers and distributors of new releases in the home video, educational, industrial and broadcast fields are invited to submit material for publication. Copy should be sent to Products and Processes, Channel 84-4, Victoria St, North Melbourne 3061.

## Electronic Photography

In as little as 18 months a home screen could be replacing actual video screens, from Sony's new Mavica handycam video still camera. Slightly larger than a standard 35mm SLR, the prototype demonstrated records the images on a 4.5 cm (1.75-inch) diameter disc called a Mavica disc which holds 50 pictures and is reusable. After photography the disc is removed from the camera, placed in a playback unit and viewed on a standard television.

The Mavica demonstrated a 350-line horizontal resolution — better than that of home VCRs yet considerably short of the results from 35mm film.

The Mavica can also be used to take continuous motion film in compressed color video format. Although not easy to notice film images, picture, made this way cost only a few cents. The Mavica was announced as costing about \$250 and the system is another indication of how electronics may provide an alternative to the growing cost of silver used in conventional film.

The price quoted for the camera was US\$360 and the player US\$320. Sony also introduced a hard-copy plain paper disk printer to go with the Mavica.

Sony's new Mavica electronic still camera and image storage disc.



Above: The Pioneer hi-fi stereo system. Below: Sony portable disc recorder/player.



growing video cassette recorder sales. It will be these economic factors, rather than design and performance that will need to decide which system we see here.

The economics of video-cassette (not as argued) videotape purchases and also play is significant. The equipment involved in tape formats holding VHS and Beta formats may also decide the battle of the rival formats. In the US, VHS leads in a booming new market indication and that the local market will show the same trend as Australia approaches a projected 200,000 VCR units in one locality.

Sony was quick to point out with the US release of its new Beta portable that the VHS cassette will not build a portable and as narrow as the wider VHS cassette. The VHS reply is a smaller cassette with correspondingly reduced running time but with full compatibility when played into a special holder for replay on VHS home sets.

The VHS system from Casio and Funai Technology have improved their situation in the market with the announcement of a 2-inch cassette. With the weight of 1-inch portables half that of the lightest 1-inch systems and resolution that is comparable (if only) to an industry consensus of standards to push the 1-inch format to the forefront.

## Formats

Australia is waiting for the promised release of the intercompany videodisc format and the advantages of the format. Philips and Pioneer have already demonstrated PAL models in the US. The various systems are fighting a price war. The Capacitance Electronic Disk system is selling for well below the US\$500 suggested as the list price by RCA which developed the CED system.

There has been industry comment that high development costs, especially for the Philips laser system, will mean that all the disc systems must soon make improved sales to close the gap made by

## Projection

The easiest way to get a large television image is to use a video projector. The pioneer of video projection, Inter Video, demonstrated his Rowbeam Model Two at the recent Consumer Electronic Show in Las Vegas.

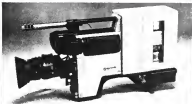
With three projection tubes and fast plastic lenses the system weighs only 32 kg and is about the size of a large portable television. It is bright enough to compete with the usual large curved screen and projects a 1.5 x 0.9 m (4 ft 8 in) picture on to any suitable surface from a distance of 1.2 m. Its compact light weight and portability and planned for an August release in the US, priced at \$3000.

## Large Screen

The Sony 30-inch monitor offered in limited quantities last year demonstrated the problems that came with what was a dramatic increase in screen size. The set weighed about 124 kg much of which was attributable to the extra thick glass needed to prevent the large picture tube from imploding. The development of any larger sizes seems improbable although Sony, Zenith and RCA have developed test screens using electron beam, investigation parallel to the surface then being collected at right angles onto the screen's phosphors.

Liquid crystal displays have been suggested as a solution and demonstrated by Hitachi, Toshiba and Matsushita. Low contrast and restricted viewing angles are the main disadvantages of LCDs.





## Cameras

Although the press heralded that accompanied the Eastman Kodak-owned company Spin Physics release of a high speed video-motion analysis system states that it is commercially impractical at the consumer level (the device is an impressive first entry into the video marketplace).

The heart of the system is a new solid state image sensor developed by Kodak research laboratories. The monochrome sensor has a speed to 50 ASA and is not damaged by over exposure to light or subject to freezing or glowing as are conventional camera tubes.

In November 1980 Kodak disclosed a method of full-color recording from sensors similar to those used in the Spin Physics system. Patent writings have been pending Kodak's entry into video for some time and this release brings it a step closer.

The use of solid-state image sensors has enabled camera manufacturers to reduce the size of video cameras; this has led to the release of prototype integrated camera and VCR units from Sony, Hitachi, Matsushita and Sanyo. They use 1 inch tape, but none is portable.

Matsushita and RCA have shown broadcast quality one-piece camera recordings using VHS cassette (that run at faster speeds and record the



**Top:** The broadcast quality Matsushita integrated video camera-recorder. **Right:** The self-contained camera-recorder from Hitachi. A standard format for 1/2 inch video is currently under discussion.

signed information in a different format from some VCRs. RCA claims that its Hi8 tape and has a 100-to-1 improvement in over 1/2 inch tape in terms of chrominance resolution, distortion and noise.



## High Definition TV

High definition TV came closer to realization with demonstrations in the U.S. last year. In an effort to convince Federal regulators that HDTV was feasible and that frequencies should be allocated on satellite and cable systems, Ikegami provided the camera, Matsushita the monitors and large screen video projectors, and Sony the digital video receivers needed to handle the wide band widths of the 1125 scanning line system. That is almost twice the number of lines of the PAL system used in America and the new system was presented in a wide-screen format of 1.3. HDTV may see its first use as a feature film production format.

U.S. producer-director Francis Coppola, fresh from his use of video techniques in *One From the Heart*, saw the demonstration and decided to use HDTV for his next feature. The transfer of HD video to film should give almost the same resolution as 35mm.

Roger Corman, president of New World Pictures, announced a start early this year for the tape to film production *Section 8* (Image Transfers) of Los Angeles, which has provided high-quality tape to film transfers for some years. His new partnership with Comstock Video developed a system called Image Vision. Using this improved 525-line NTSC system Ultimate Keying and Ampex's Digital Video Editors, Corman hopes to go to HD to 70 per cent of normal production costs.

The *Amend-Ford Corcoran* ... incorporating the popularity of *Amend-Ford* that was the film on videotape. *Amend-Ford* is a wide-screen high-resolution monitor developed by ARI and Matsushita.



**Sony's 30-inch monitor with built-in stand, cable tuning and video cassette inputs and outputs. Made with rare Japanese woods, a personalized nameplate and a U.S.\$10,900 price.**



# FREE VIEWING OF 20 MOVIES

of your choice from our special Video Movie Package  
when you purchase from COMMODORE

**National**

**PORTABLE VIDEO RECORDER & CAMERA**



~~\$1390~~

**\$990\***

AFTER TRADE IN

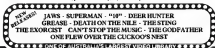
ALL BRANDS STOCKED

\*we will give you a trade-in of up to \$700 on your old Video Recorder



KING **699 1199** NOW  
**COMMODORE TV & VIDEO**

COMMODORE VIDEO SPECIALISTS  
483 Tenney Rd., Rosbury, 2018 (Opp. Collins St.)  
Open Thurs. 10.15 a.m., Sat. 10.15 a.m.



## NOSTALGIA and FAMILY VIEWING

MEET JOHN DOE —  
GARY COOPER  
INSPECTOR GENERAL —  
DANNY KAYE  
TOM BROWN'S  
SCHOOL DAYS — FREDDIE  
BARTHOLOMEW  
FLYING DUTCHES —  
LAUREL & HARDY  
GREAT GUY —  
JAMES CAGNEY  
FAREWELL TO ARMS —  
GARY COOPER  
GULLIVER'S TRAVELS (G)  
THE FLOW (G)

Plus **STAR TREK**

**KING OF VIDEO**  
11 CHAFFWOOD GROVE  
ST. KILDA 3182 (Vic.)  
PHONE (03) 534 5628



**PRICE  
INCLUDES  
RENTAL  
RIGHTS**

## ADULT ENTERTAINMENT

TEENAGE JAIL, BAIT (R)  
ALL IN THE SEX FAMILY (R)  
LIP SERVICE (R)  
GLIMP (R)  
BLACK DEEP THROAT (R)  
LOVE OF A NYMPH (R)

Plus 200 other  
TITLES...

**NOTE:**  
**SHOPS, DEALERS,  
& LIBRARIES...**

ALL CASSETTES SOLD BY  
KING OF VIDEO INCLUDE  
RENTAL RIGHTS IN  
PURCHASE PRICE



# EQUIPMENT GUIDE

This handy equipment guide will be included and updated in each issue of 'Channels'. All the relevant information included is that supplied by the manufacturers. The prices listed are the Australian distributors' recommended retail prices. They are comparative prices only, as much discounting occurs at the distributor and retailer level. The VCR guide contains Beta and VHS models only.

**ALL CURRENT MODELS HAVE THESE FEATURES AS STANDARD. (Unless otherwise stated)**

<b>Video Signal</b>	— PAL, color 625 lines, 50 fields CCR Monochrome signal
<b>View</b>	— 24 hour clock display
<b>Power</b>	— 240 V, 50 Hz
<b>Controls</b>	— electronic/mechanical
<b>Horizontal Resolution</b>	— VHS — 240 lines Beta — 250 lines

## VIDEO-CASSETTE RECORDER GUIDE

<b>ARAI</b> VCR R 200-5	14 heads 14 days	XX forward and reverse instantly frame by frame	Forward all motor functions	4 mins R 2400	1.2 kg 12.0 lb	PS 4,500 Hz	37 watts	1.2 kg 4000 25x100	Warning: no auto eject
<b>ARAI</b> VCR R 200-10	14 heads 14 days	XX forward and reverse instantly frame by frame	Forward all functions	4 mins R 1800	1.0 kg 10.0 lb	Quincy Motor PS 15,000 Hz	50 watts	1.1 kg 4000 25x100	Forward/rewind, auto eject, auto search and expansion \$1500
<b>ARAI</b> VCR Plus R 200-17 Features	14 heads 14 days	XX forward and reverse instantly frame by frame	Forward all motor functions	7 mins R 1700	1.0 kg 10.0 lb	PS 4,500 Hz	1.7 watts 4000 25x100	1.2 kg 4000 25x100	Frame advance control \$1500
<b>ARAI-THORN</b> R 410-4	14 heads 14 days	XX forward and reverse	Forward, pause and stop controls	2 mins R 1800	1.0 kg 10.0 lb	PS 4,500 Hz	50 watts	1.4 kg 4000 25x100	Apparent pause
<b>ARAI-THORN</b> R 410-5	14 heads 14 days	XX forward and reverse instantly frame by frame	Forward all functions except pause	2 mins R 1800	1.0 kg 10.0 lb	PS 4,500 Hz	50 watts	1.4 kg 4000 25x100	Apparent pause
<b>BLAUPUNKT</b> Rechargeable Replayer R 810-200	14 heads 14 days	XX forward and reverse instantly frame by frame	Forward all electronic functions (including 8 supported automatic control functions)	7 mins R 2400	1.0 kg 10.0 lb	Quincy Motor PS 15,000 Hz	17 watts	1.1 kg 4000 25x100	\$1500
<b>BLAUPUNKT</b> Rechargeable Replayer R 810-200 Features	14 heads 14 days	XX forward frame by frame	Forward pause still, XX forward	7 mins R 2400	1.0 kg 10.0 lb	PS 15,000 Hz	NA	1.0 kg 4000 25x100	\$1500
<b>BITACHI</b> VCR R 200-10000	14 heads 14 days	XX forward and reverse instantly frame by frame	Forward all motor functions	NA	1.0 kg 10.0 lb	PS 4,500 Hz	40 watts	1.1 kg 4000 25x100	Apparent pause
<b>BITACHI</b> VCR R 200-10000 Features	14 heads 14 days	XX forward and reverse instantly frame by frame	Forward all motor functions	NA	1.0 kg 10.0 lb	Quincy Motor PS 15,000 Hz	40 watts	1.1 kg 4000 25x100	Apparent pause
<b>BRV</b> VCR R 100-10000	14 heads 14 days	XX forward and reverse instantly frame by frame	Forward all motor functions (except pause)	NA	1.0 kg 10.0 lb	PS 15,000 Hz	20 watts	1.0 kg 4000 25x100	Auto search \$1500
<b>BRV</b> VCR R 100-10000	14 heads 14 days	XX forward and reverse instantly frame by frame	Forward all functions	4 mins R 1800	1.0 kg 10.0 lb	Quincy Motor PS 15,000 Hz	50 watts	1.1 kg 4000 25x100	Forward/rewind, auto eject, auto search and expansion \$1500



[illegible]

## CAMERA GUIDE

<b>ASUS</b> 90-04 B	1 4 kg	11.5 (10.0 cm 11.5-10.0 cm)	Optical TFL	3.0 (1.0 cm x 1.0 cm 3.0-1.0 cm)	3.0 (1.0 cm x 1.0 cm 3.0-1.0 cm)	1 000 bar	7.5 (5.0 mm x 5.0 mm 7.5-5.0 mm)	1000 (1000 mm x 1000 mm 1000-1000 mm)	1000 (1000 mm x 1000 mm 1000-1000 mm)	1000 (1000 mm x 1000 mm 1000-1000 mm)
<b>ASUS</b> 90-04 B	1 4 kg	11.5 (10.0 cm 11.5-10.0 cm)	Optical TFL	3.0 (1.0 cm x 1.0 cm 3.0-1.0 cm)	3.0 (1.0 cm x 1.0 cm 3.0-1.0 cm)	1 000 bar	7.5 (5.0 mm x 5.0 mm 7.5-5.0 mm)	1000 (1000 mm x 1000 mm 1000-1000 mm)	1000 (1000 mm x 1000 mm 1000-1000 mm)	1000 (1000 mm x 1000 mm 1000-1000 mm)
<b>ASUS</b> 90-04 B	1 4 kg	11.5 (10.0 cm 11.5-10.0 cm)	Optical TFL	3.0 (1.0 cm x 1.0 cm 3.0-1.0 cm)	3.0 (1.0 cm x 1.0 cm 3.0-1.0 cm)	1 000 bar	7.5 (5.0 mm x 5.0 mm 7.5-5.0 mm)	1000 (1000 mm x 1000 mm 1000-1000 mm)	1000 (1000 mm x 1000 mm 1000-1000 mm)	1000 (1000 mm x 1000 mm 1000-1000 mm)

 <p><b>SOLO</b></p>	<p>WINNER OF 1990 AUSTRALIAN FILM INDUSTRY AWARD FOR BEST ACTRESS - Young Actress AND SPECIAL JURY PRIZE</p> <p><b>HARD KNOCKS</b></p>  <p><b>HARD KNOCKS</b></p>	<p>Love Letters from <b>Terralba Road</b></p> <p><b>DEAN DODD KIDS PROGRAM</b></p> <p>The author of the hit TV series... Dean Dodd has written a series of 12 books for young boys... The series is now being adapted for the screen... The author of the hit TV series... Dean Dodd has written a series of 12 books for young boys... The series is now being adapted for the screen...</p>
<p><b>DESIRE</b></p>  <p>Writers/Producers/REAL STON SKYR Directed/BLAIR JACOBSON Photography/LYNES JENKINS</p> <p>plus: <b>Pink Narcissus</b></p>	<p>1990 FILM... 'ALMOST' BEST FILM' NOW IN RELEASE</p>  <p><b>GL VIDEO</b></p>	<p><b>BLOOD MONEY</b></p>  <p><b>BLOOD MONEY</b></p>

The World's Most Experienced  
International TV Distributors  
(since 1950)

# FREMANTLE INTERNATIONAL INC.

(Fremantle International Productions Pty Ltd)

Suite 3, 2A Waters Road  
Neutral Bay NSW 2089  
AUSTRALIA

Phone: (02) 908 2600  
Telex: AA 35914

NEW YORK

LONDON

TORONTO



## INTERNATIONAL TV PROGRAMMING



**R. A. BECKER & CO. PTY LTD**

*Suite 3, 2-4 Waters Road  
Neutral Bay NSW 2089  
Australia*

*Phone: (02) 908 2600  
Telex: AA 25914*

Postal address: PO Box 601  
Neutral Bay Junction NSW 2089

## If it's out on video, we'll find it for you!

Finding movies you want is just one of the services we offer Vid Australia members.

We'll save you up to 25% off regular recommended retail prices. Or rent you the best movies from just \$6.90 per week.

You can choose from over 400 video movies in our current catalogue. Including gems like Joan MarCUS Silver's award winning "Hester Street", Bruno Bozzato's parody on Pandora "Allegro Non Timido", David Byrne on "The Man Who Fell To Earth", and "Citizen Kane" - one of the best ever.

Vid Australia membership is just \$10 per year, and if you join now, we'll give you your first big movie rental free.

To enrol, simply dial (02) 922 6799 or free STD 008 222 333.



**VidAustralia**

385 Pacific Hwy., North Sydney 2060,  
PHONE (02) 922-6799. Free STD (008) 22-2333.

## VIDEOREP

A NON PROFIT ORGANISATION  
AIMED AT IMPROVING YOUR  
SKILLS IN:-

- SCRIPT WRITING
- ACTING FOR TELEVISION
- STUDIO TECHNIQUES

CALL SYDNEY (02) 358 1820  
FOR WORKSHOP DETAILS

## WARWICK'S BACK!

**FREEMAN: (Creative consultant)** ... "Clients! 0/28 has been a most rewarding and stimulating two years of my life. It's not often that one gets an opportunity to help initiate a whole television network!"

**WARWICK FREEMAN**

*"Now doing what he does best"*

**PRODUCING and DIRECTING**

Television - Film - Theatre

Suite 14, 116 Walker Street  
NORTH SYDNEY, 2060

**92 1896**



# FOR YOUR 007 EYES ONLY

## electric blue

ELECTRIC BLUE MOVES INTO THE BOND-AGE WITH 007.

Featuring:  
Usula Andress, one of five Bond Beauties.  
Peter Cooke and Dudley Moore as the filthy "Derek and Clive" and much, much more.

Today cut this order out and post it to:

### ELECTRIC BLUE AUSTRALASIA

604-606 Queensberry St., North Melbourne, 3051

P.O. Box 116 North Melbourne, 3051

Please send me:

001 ☐ 002 ☐ 003 ☐ 004 ☐ 005 ☐ 006 ☐ 007 ☐

Name \_\_\_\_\_

Address \_\_\_\_\_

I declare I am over 18 years old and enclose a cheque for \$

BANKCARD NO. \_\_\_\_\_

I am to

☐ VHS

☐ BETACORD

Signature \_\_\_\_\_

PRICE:	001	002	003	004	005	006	007	\$49.95 each
	Any two							\$135.00
	Any three							\$180.00
	Any four							\$235.00
	Any five							\$290.00
	Any six or more							\$335.00 each

New Zealand Bankcard also acceptable

# WOMEN OF THE SUN

WOMEN OF THE SUN, a drama series in four self-contained episodes, has given one of the world's most oppressed minorities a first-time opportunity to tell a part of their history in their own words, through their own experiences. For more than fifty thousand years, the Aboriginal people have inhabited Australia, but with the arrival of the white Australians, the erosion of their vast and unique culture began, and has continued until the present day.

WOMEN OF THE SUN takes up the story of these extraordinary people in the 1820's and follows it, with unpeccable and powerful truth, through to contemporary times.

Producer .....	Bob Weis
Directors .....	David Stevens
.....	Stephen Wallace
.....	James Ricketson
.....	Geoffrey Nottage
Original Music .....	Redmond Symmons
Editor .....	Edward McQueen-Mason
Scriptwriters .....	Susan Berg
.....	Hyllus Marin

DRAMATIC HISTORY IN THE MAKING.

A 1982 Australian Production

Soon to be seen on Channel 0/28



# FILM EXPO SEMINAR

In November last the Film and Television Production Association of Australia and the New South Wales Film Corporation brought together 15 international experts to discuss film financing, marketing, and distribution of Australian films in the 1980s with producers involved in the film and television industry.

The symposium was a resounding success.

Tape recordings made of the proceedings have been transcribed and edited by *Cinema Papers*, and published as the **Film Expo Seminar Report**.

Copies can be ordered for \$25 each.

## Contributors

- Arthur Abeles**  
Chairman, Public Affairs Ltd (U.S.)
- Barbara D. Boyle**  
Executive Vice President and Chief Operating Officer, New World Pictures (U.S.)
- Ashley Boone**  
Head of Marketing and Distribution, New World Pictures (U.S.)
- Mark Damon**  
President, Producers Sales Organization (U.S.)
- Michael Puckett**  
Senior Vice President, Programming, Home Box Office (U.S.)
- Samuel W. Goldfine**  
Independent Producer (U.S.)
- Klaus Heineke**  
President, Institut Film und Fernsehen (Germany)
- Lutz Langer**  
Vice President, Television Sales, Associated Producers Corporation (U.S.)
- Professor Avo Massimo Ferraresi-Sensarane**  
Luzern (Italy)
- Mike Medavoy**  
Executive Vice President, Orion Pictures (U.S.)
- Simon D. Glening**  
General Director and Company Director
- Rudy Peterkofsky**  
President and Chief Operating Officer, Australian Film Office (U.S.)
- Berry Spinks**  
Chairman and Chief Executive, ABC Film and Television Corporation (United Kingdom)
- Ray Westerman**  
Partner, Kaplan, Lathigson, Goodman, Berkowitz and Rubin
- Harry Whitford**  
President, The Whitford Agency (U.S.)

## Contents

### Theatrical Production The Package: Two Perspectives

#### Perspective I: As Seen by the Seller

- 01 Partial versus complete packaging, or selling both script with an idea
- 02 Evaluating for different markets, obtaining costs, budgeting

Speakers: Harry Goldfine, Mike Medavoy

#### Perspective II: As Seen by the Buyer The role of the agent in packaging

Speaker: Harry Whitford

### Theatrical Production Business and Legal Aspects

- 01 Sources of material (published, original, unproduced, etc.)
- 02 Forms of script/option agreements and/or writer's agreements
- 03 Talent agreements: day or play, date, residuals, "plug" sales, approval, insurance
- 04 Gull and green red elements (designs and formal production)
- 05 Subsidized rights: Partnership, equity, no sharing, etc.

Speaker: Eric Wickham

### Distribution in the United States

- 06 Mapping the distribution: basic campaign, who's and where to do? How to allocate advertising budget, number of theatres, TV and cinema releases, alternate markets — hold back for pay and loss television
- 07 Exhibition terms: Advances and guarantee, split of box-office 50-50 with floor, hold-back, etc.; deal-making with long

Speaker: Ashley Boone

### Producer/Distributor Relationship

- 08 Terms, differences which distributor cannot negotiate: How (B.A.F.A.) exporters are encouraged; distributor fees; Advertising commitment; any (Oscar) sales representation

Speaker: Barbara Boyle

### Distribution Outside the United States

- 09 Distribution terms: Relationship and terms with sub-distributors and exhibitors; Recognition of exports; Cross-conferencing; Multivision; Dubbing; Co-financing

Speakers: Arthur Abeles, Klaus Heineke, Professor Massimo Ferraresi-Sensarane, Samuel W. Goldfine and Simon D. Glening

### Television Production and Distribution

- 10 Production for network or syndical air; Defect financing; Tape versus film; Licensing; All network; United States and foreign; General; Series; Public broadcasting

Speaker: Lutz Langer

### Financing of Theatrical Film Major Studies

- 11 Overall approach: budget, overhead, gross, net, split or split financing; Negotiating; Financing

Speaker: Rudy Peterkofsky

### Financing of Theatrical Film Independent Studies

- 12 Role of independent financing: Tax incentives and off-market; Co-financing; Financing

Speaker: Sam Damon

### Presale of Rights

- 13 Presale of rights by media: Pay television, pay television, television, and other

Speaker: Michael Puckett

### Presale by Territory

- 14 Advances and problems: International and complete financing; Split of distribution rights

Speaker: Mark Damon

### Multi-National and Co-Productions

- 15 Advantages and disadvantages: Tax incentives; Government involvement

Speaker: Simon D. Glening

**Fill out order form for the Film Expo Seminar Report on page 8 of this special insert.**







## NEW PRODUCTS AND PROCESSES

*Fred Harden*

*David Samuelson*

David Samuelson, technical author<sup>1</sup> and partner in the worldwide equipment rental company Samuelsons, was in Australia late last year to introduce his development of a new front projection system<sup>1</sup>. Fred Harden talked to him about this development and about his other projects.

I was born into the industry in the silent days and started as a boy in the projection room. I then went to the editing room, became a cameraman and finally found myself in the equipment business. But until this day, I am a working filmmaker. Last July I did some filming of the Royal Wedding in St. Paul's Cathedral.

Was that an conscious effort to keep your hand in?

Yes Movietone white I worked for 15 years and making a 35mm version of the wedding. They needed cameramen experienced in 35mm and in the 45 minutes of married cameramen in the States, Australia knows well. They felt it was better to take on 35mm and of cameramen who may have been rusty using it, than to whom they trusted. It is like rating a movie, even you have heard.

It is interesting that there was still a demand for a 1970s casual-style record (or an even less hip beat soundtrack for television coverage...

There are a number of countries which don't have legislation or don't take all of the coverage, so there is still a need to film newsreels. And the Central Office of Information still supplies film to a number of overseas countries, particularly South America, India and South Africa.

in the future our recorded history will be an ethnology, instead of a life. You will mean future's story and one will be of essentially less-respectful images. It was pointed out, for example, that of the stereotypical assassination of President Reagan all the news crews were *Emancipate News Gathering (ENMG)* television crews. And by the time the stage actress Emma reached Australia by sea-liner, she was escorted and captured the international attention, although dramatic, was just a blur. The only images that were always visible, the stage and song were never there. She had to leave a great deal in our visual history.

Not only that but a great deal of history is not covered in depth. Films that cameramen today take maybe three shots and are lucky if two of them are used, take often an inordinate time to

you get even a three-minute segment  
You get maybe ten minutes of what is  
happening (what's with someone talking  
about it)

The other worrying thing is how long advantage is going to last, how long is the gum going to keep the metal balls stuck to the backing. And once that gum has perished, you end up with a can of metal things. It depends on how it is stored, as I understand it.

This also obviously translates in Balthus' own future as a film equipment rental company. How are you approaching the growing use of videotape?

The more videotape there is, the more videotapes and cassettes. The more direct broadcast satellites and cables, the more censors. Thus the more content there is for material to be made, the greater demand there is for film.

Is an individual secure?

The And, of course, at the top end of the market there is still the Cinema. Although more and more films will be made with the television outlet in mind, they really have to use the cinema outlet because that is where they get their

publicity where they become famous. Once a film is on for a few weeks or months and is written up in papers, I get this word-of-mouth publicity. People know about *Geen With the Wild Riders of the Lost Ark* or *Superman* but name me a five-year-old television actor.

You don't think this will change with time before we meet that day, right?

This is obviously a concern. The publicity of a film science-center at once into the time when it is a media program or a cinema. If you want to make time with the Word for television, would any body have ever heard of it two weeks later?

I am sure the companies are looking at this aspect with, for example, the simultaneous release of "D to E" in theaters and on cassette, where the public can have a dual role and reach different audiences....

Here we have an interesting situation, because of all the physicians-to-be mentored on Impact on British television, *A Teen Like Alice* is the greatest. Farly, this was because it ran for four nights, but mainly because it was very good. People were saying, "Did you see it?" or "Are you watching *A Teen Like Alice*?" It put an unusual amount of word-of-mouth but it has been shown since and it is gone. People can't say, "Tonight I'm going to watch *A Teen Like Alice*." It is gone and it is, indeed, dead.

It would be interesting to see if a program like that, with the word-of-mouth and good publicity it got, could carry over into another type of outlet. But very little television paid the basic chronic product costs, and so you can afford to put money into sitcoms that you couldn't in television. You know that film is going to live for 25 years.

Do you have plans to enter Samuelson's film space into the video area?

We are planning to move this video live as leaving our way in London in the way we are trying something out, which is a dry run, sending out C format broadcast quality equipment — Sony F9000, Canon AE1, Arica and Sony control VTRs — without a technician. It is scheduled in updated silver boots in the same way as film equipment. Of course, all the video equipment is the same with the video, etc.

The next step, for Panavision and its allies, will be a video contest the company's standards for feature film Panavision. That is a likely trend for people such as commercial lenders who like to gamble with the latest, gaudier techniques they've used in the same way as working with an operator and maintain that they do on film. That is one of the ways we see things going, particularly in commercials. One day they will find us and order a Panavision and like read the same thing will order the Panavision.

We were all getting into it and we loved it because we think that will go with the new equipment. The whole business of multitracks of gear being unnecessary was the same thing that happened to sound recording when the tape came in. I remember when I put that sound on location, a big truck was parked outside and cables went up walls and across roofs and into windows and the soundman said the vocal actually fulfilled the film camera's role and all.

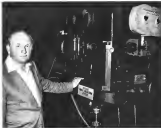
All that disappeared with the savings of the Nagra. The small VPP units will have the same impact. The only use for the large ones would be for an outside broadcast and certainly not for a commercial.

I wonder at the value of insisting this equipment when the design of the EM vision equipment is so advanced. Is it a way of encouraging makers not to indulge with screen which are essential to use it for commercial or which are used to feature the product? What is the balance of commercial like as against feature work?

They are both important to us: the same people do both. Top management leads the Firestorm Group and Group Executive do commercial when they are not doing features — the same as other people do here. You get top talent working on the same equipment, and it's checked out with the same love and care. And the standards are the same.

The rally of communists to lecture series of the time. Nearly all the special effects films from all over the world were made in Britain last year. Release of the Last Air Supremacy of Empire Strikes Back. Clash of the Titans. Outland. Expedition — all were made of roughly the same time. So you find very much to lecture him for the past.

In *T238*, you get a license to drive there was hardly anything going on in the summer. This was very important. The theater was a lot of things in the U.S. really killed the year for filmmaking, and we are just beginning to get over it. In early '92 we saw ourselves bump again with the new Justice Bond film. There's a *Sugarman* film, the new *Star Wars* and another big special effects film called *Grease*! *Khali* — all coming at more or less the same time.



David Rompageau Inside His Superior Frost Protection System

1. Table 10. Summary of self-reported use of American Association of Colleges' equipment and facilities within last academic year in the First Four Media Projects Survey. Data on the equipment and techniques of other studies are provided in the appendix.

g) The National Food Regulatory System is comprised of the following: National Food Policy and Strategy





powerful 1000 zoom or 8-frame built length, respectively, and come with many easy-to-use features and 10000000. Details are available from J. C. Jones (Australia) Pty Ltd, 10 Onard Rd, 6700-0101, NSW 2100. Telephone: (02) 934-5733.

## OKI TV Standards Converter

For Australia's 100,000 Australian expats to the UK, the OKI Standards Converter. The OKI converts the American NTSC signal to the Australian PAL-D and back the other way. It will also convert to and from Secam.

With the introduction of the OKI, the equipment to convert broadcast signals was restricted to television sets only. The OKI, by comparison, weighs 40 kg and measures 296 x 610 x 440mm and will broadcast quality, was designed to be portable.

Recently, Goshen Pty Ltd, an independent, non-franchise video-production house, installed an OKI Rose Video 100-series of converters in using the OKI in conjunction with a portable color camera.

Since its installation, Waco says he has been inundated with work, mainly from advertising agencies requesting instructions with living cameras from overseas but South-East Asians with broadcast contracts visited.

"I bought the OKI in preference to another converter because I found it to be technically superior."

"I think to maintain a better picture quality. The best way to see this is with the American football games. When the camera goes a full pace to follow the ball, the background jitters. With the OKI, it just falls into place as if it was there."

Waco is using the OKI's digital processor and an auto-focus image processor to improve the converted picture quality.

For more information, contact Megan Barnett, P/O Australia Pty Ltd, 10 Onard Rd, NSW 2100. Telephone: (02) 934-5733.



The OKI LP1200 VHS TV Standard Converter which converts VHS tapes to PAL-D and vice versa.

## Photokina Cologne 1982

The 1982 Cologne Photokina is to be held from October 6-13 (held on an irregular basis) from October 6-13. Organized by the German Photographic Industry Association (Verein der Deutschen Fotoindustriellen) and the German Trade Fair Company. This change is dated will affect the number of manufacturers and size of German and foreign dealers who are in favor of holding the fair again at a similar and lasting it run for seven days, at the fair.

## Two New Releases From GEC National



National Panasonic has announced the release of the NV-9500, the first ready-to-use time-lapse video cassette recorder. Using a VHS cassette the NV-9500 provides an easy-to-use microprocessor-driven system with its own still mode, as a time-lapse mode of operation or in other time-lapse modes. The picture quality at all speed operations is high with a horizontal speed of 1/30 lines.

An optional plug-in unit allows 'chip' model speed 'auto' model speed mode to be changed.

The picture format (1/30 lines) cassette has later 1/30 or more lines of 1/30 with its introduction of the full-point Panasonic Series 2000. High performance system, not just a record mode, the system provides high quality, high-performance video signal to a video ratio of 48 dB, color and horizontal resolution of 280 lines color and 230 lines monochrome.

The editing system includes the NV-9500, which is used as a source, the NV-9500 editing unit and the NV-9500 high performance video recorder. The NV-9500 editing unit is a microprocessor-based logic controller with sequential read search 1/30, 1/30, 1/30, and 1/30. Search is in forward and reverse at various speeds, and back is a 1/30-second memory for specific edit and edit points selected by an individual edit operation on the tape.

For further details, contact the local office of GEC National.

The National Panasonic NV-9500 time-lapse video cassette recorder.



The National Panasonic NV-9500 editing unit.

## John Barry Group Sets Up New Singapore Company

The well-known Australian firm and television producer, John Barry Group, is setting up an independent company in Singapore to be known as Barry and Wells Trading Pty Ltd. John Barry is managing director of the John Barry Group and Wells. Wells is the Group's former general manager.

Wells is a vice president in Singapore and will be the company's managing director.

Barry and Wells Singapore will be responsible for marketing professional film television and feature products throughout Singapore, Brunei, Hong Kong, India, Indonesia, Japan,

Korea, Malaysia, The Philippines, Sri Lanka, Taiwan and Thailand.

Head Wills will be based in the local film and television scene, having been executive manager for the John Barry Group for some years before his appointment as general manager. He has founded exclusively throughout the region and is familiar with local market requirements.

The new Singapore company will follow the pattern set by the John Barry Group, Australia. In that field, specialists in marketing and importing quality film and low-budget equipment, film, television and feature productions.

## Warranty On Daymax HMI Lamps

Developed by the same company that makes American space vehicles, Daymax HMI lamps have a general warranty to guarantee their long life. A one-year warranty of up to 100 hours is given on some lamps and a 100-hour life on some 20 hours. It is general practice for Daymax lamps — especially Daymax — to give a free replacement.

Daymax lamps are designed to last nearly a year in a lamp for 400 hours. To date, Daymax has not had to replace any Daymax lamps.

Developed by the California company, ILC Technology, Daymax owes its reliability and design to the light up and as mounted and unmounted space vehicles and satellites. Chosen by NASA for their scientific and light up the ILC designed lighting systems were most recently used to light the interior and exterior of the Columbia space shuttle.

Daymax HMI lamps, long life and high performance is achieved through a new simulation of plasma physics. Unique high temperature, high pressure, microwave technology and special manufacturing techniques. Their progressive metal halide are fused entirely with a specially designed and integrated dry box, where an ultra dry, very pure argon atmosphere is maintained.

The lamps are powered with an all metal vacuum sealed bulb, also able to be changed with metal halide. The dry box, which is a fully molecular clean, prevents any moisture contamination.

For more information, contact Daymax Australia Pty Ltd, 4 Dargate Lane, Sydney NSW 2000. Telephone: (02) 261-1541.

## Take Pride

Just as Ten Plus at Pro Audio Studios have just completed work on the line of the computer, video and audio, special effects system, it is a complete system with video computer control of motion. Fitted with a Pro Audio Studio video 10mm, 10mm with video-cassette recorder, the system also has a full host-panel interface.

For further details, contact David Price, P/O, Sydney, NSW 2000. Telephone: (02) 611-7343.

## Sony's Video Responder

Sony's new video responder is an innovative learning system with a micro-computer that allows students to learn individualized learning. The video responder is made up of four components: VHS 100 video responder, VFF 100 printer, VRC 100 programmer and VPD-100 editing control. Responders and printers are required for each learning module while only one programmer and computer are needed for each individual. Individual learning questions are required a printer and a monitor.

The VPD-100 enables the student to respond to the challenge. The system VFF 100 printer provides picture of student answers as well as a printer response.

The VRC 100 answers each or editing video-tape and the VPD-100 facilitates programming of pre-recorded facts.

This unique learning system allows each student to advance at his or her own pace, while the printer allows the teacher to monitor the progress.

The responder system is compatible with programmable Siemens and random access memory equipment. \*

# SUPERTRAVEL

## The Movers

Now there's no need to pay astronomical prices for international air travel. SUPERTRAVEL® offers remarkable deals on first class air tickets to people in the film industry.

With our *Celebrity Travel Service*™ you can sleep your way to Cannes, or anywhere around the world for little more than Economy fare.

Talk to us and discover out-of-this-world deals at down-to-earth prices.



286 Toorak Rd., South Yarra, Vic. 3141.  
(03) 248 8721 Telex: AA37775

You'll believe a man can fly — for a lot less.







## CANNES FILM FESTIVAL: MAY 13 TO 27

WITH INTERNATIONAL BUSINESS AIR

Fares and accommodation designed to suit each Cannes delegate's travel requirements by THE travel consultants to the Australian film industry.

A variety of extremely competitive first, business, and economy class airfares to Nice or Europe or "Round-The-World" are still available. We offer accommodation in self-contained studios and pool-side apartments (less than half an hour from Cannes) at around \$100.00 per person, per week. We also hire sailboats at \$50.00 per day for our clients.

Ring Michael Rudy or Maude Heath in Sydney.  
(02) 920 1385 or (02) 436 3981

**We've done it all before!**

International Business Air

TABR Ltd. 81386

## SPECIAL EFFECTS

LIGHTING CONTROL SYSTEMS  
ROSCO SMOKE MACHINES  
PROFILE SPOTLIGHTS  
EFFECTS PROJECTORS  
STROBES

# LASER HIRES

106 York Street, South Melbourne, 3205 Telephone: (03) 850 4879

## KEM 800 SERIES: EVERYTHING IS POSSIBLE!

When you edit with KEM, you're editing with the best of them. Here there is Super 16 to 35mm—eight variable/16 pictures and sound editing, variable to video or in 50%, 100% (24) Core processing, linear or as part of your editing from sophisticated Gerni's engineering and logical variable, single variable, totally variable editing, all possible. From a few minutes' contact, it is possible to contact for further data is yours.



### FILMWEST

**PERTH**  
11 South St., 1st  
Floor, Perth 6000  
Phone: 26 1111  
20 1122  
11th Floor, 11th Floor  
Cable: 7 main  
Fax: 7

**MELBOURNE**  
200 St. George  
St., Melbourne 3000  
Phone: 26 1111  
20 1122  
11th Floor, 11th Floor  
Cable: 7 main  
Fax: 7

**SYDNEY**  
11th Floor, 11th Floor  
Cable: 7 main  
Fax: 7

**SINGAPORE**  
11th Floor, 11th Floor  
Cable: 7 main  
Fax: 7

**KEM**









# CINEVEX FILM LABORATORIES

**PROVEN PERFECTION... FRAME BY FRAME**

The way we regard our equipment is a good indication of the way we feel about your film.  
With new developments, we upgrade as a matter of course... and we treat it like gold.  
Everything that goes into it gets VPE treatment.  
The consistent quality results are our best recommendation.  
We curiously provide Melbourne film houses with the most complete processing service available.  
So when you trust of processing, think of Cinevex, leading Australian Processors go.

For comprehensive details, or early involvement contact us now at:  
15 - 17 Gordon Street, Essendon, Vic. 3165. Telephone: (03) 922 6188 Telex: CINXAAJ2806

For those interested in attending

## CANNES FILM FESTIVAL 1982

We have negotiated all arrangements for flights, accommodation and land transportation.

Noting the obligations of most in the film industry, we have kept this tour flexible, with 3 airlines we cover most stopover options.

Participants are guaranteed the option to cancel on the eleventh hour (whether for strict contractual obligations or the tender of new contracts)

## AUSTRALIAN

FILMS, DOCOS,  
TV SERIES,  
PILOTS ETC.

—WANTED FOR  
AMERICAN  
CABLE DISTRIBUTION

PHONE:  
REEL MEDIA  
ON  
(03) 690 5800



## MONAHAN INTERNATIONAL TOURS

MELBOURNE: Angela Bennett  
5 LITTLE COLLING STREET, PH (03) 63 5381  
SYDNEY: Dana Nicholas  
83 CONROY AVE, CAMERAY PH 904 731

## Ferryman

eric fullilove  
producer-director

television productions pty ltd  
6th floor,  
56-62 berry street,  
north sydney, n.s.w. 2060  
(02) 922 4066

producers of film tv programs and films



MALCOLM COOKE AND MIKE WALSH

by arrangement with  
FRANCIS FORD COPPOLA

PRESENT



Vincent Canby,  
*New York Times*

"*Napoleon* will remain the film event of the year. One realizes that there once was a film that justified all the adjectives that have subsequently been debated. *Napoleon* sweeps, it takes the breath away, it dazzles. It's not to be missed."

Judith Crist

"The most exhilarating and satisfying cinema experience I can remember."

Kathleen Carroll, *Daily News*

"A silent epic that puts the talkies to shame. A visual experience of such grandeur that it staggers the mind."

Jack Kroll, *Newsweek*

"The most thrilling film event in many years. It is an explosion of creativity by a man on fire."

Pauline Kael, *The New Yorker*

"Gance is a passionate wizard. We come away from *Napoleon* awed in his extraordinary inventiveness, spirit and zesty virtuosity. You applaud, you cheer, it makes you gasp with pleasure."

Ben Reed

"A cinematic event that can truthfully be called historic. I can't imagine anything more completely enthralling or unique."

Music composed by  
CARMINE COPPOLA

Reconstructed by  
KEVIN BROWNLÖW

**NOT JUST AN EPIC FILM —  
OR A SYMPHONY CONCERT  
BUT A ONCE IN A LIFETIME EVENT!**

To be presented LIVE with a  
56 PIECE SYMPHONY ORCHESTRA

AT

STATE THEATRE  
SYDNEY

INDOOR SPORTS STADIUM  
CANBERRA

PALAIS THEATRE  
MELBOURNE

Preferential bookings on sale from mid-April (watch daily papers).

# Film Reviews

## Hardware Geoff Gardner

Hardware's subject is a genuine priority development in Sydney which threatens to disrupt the lives of the socially-aid and poor living in the houses which have to be demolished for the project. The drama focuses on architect Stephen West (Richard Marx) who is designing the project and an architect/horror/murderer, Kate (Cheryl Dwyer) of the freedom of those trying to stop it. The architect concedes that the project will only be affordable for the well off, it will, however, serve as a model for future well-planned low cost housing.

The film opens already with an act of public violence perpetrated by thugs against a group of wealthy Squatters and carried into a building on other grounds in Australia, the police and the television reporters stand around watching. A heavy machine is smashed through a door to drive people.

The intensity of the event and the subsequent coverage of later happenings by radio in the downer by which the audience is kept involved with the background of the film, political and business manipulation and exploitation. The device is common to a lot of films, and probably even the popularity to Robert Altman in Australia has been used to best advantage in *Sunday Too Far Away* and for a slightly different purpose in *Fallen Angels*.

In Hardware, the juxtaposition between the official view of events and what is happening on screen produces a subversive role of the use and abuse of power and reflects outside the law.

The strident use of slow motion in telephone camera shots throughout the film is reminiscent and is apparently concerned as a didactic device. It is not used to significantly manipulate meaning and one senses that rather than of achieving the desired dramatic effect, it confuses the audience to

highlight in certain moments of violence.

Hardware is an overtly-political film which traces certain patterns of power and authority in Australian society. These patterns do not relate to government or the legal system, cast doubt as two peripheral characters are introduced and corrupt politicians finally seen out of focus fleeing from the scene of a violent crime.

The newspaper from which the narrative is derived is that of Kate Davis, the journalist, whose actions against the developer range from trivial jostling food on her to violent attack (she continues to torment her opponent and one instance she has threatened a lawyer) because of its stance of reform to over-riding legal or political structures, a stance that rather simplistic judgments of the film is to lump it in the category of pure political film typified by such occasionally boring works as *The Franklin View*, *The Duncan Principle* and *Night of the Comet*. That branch of film-making as crude and cold source of technical detail from studying into the surface of the work.

Hardware's surface of plot and event has the catatonic attention to over-constructed detail and ends in work like Sidney Lumet's *New York police thriller*. In particular, quite elaborate amounts of information are given about the social, architectural and legal mechanisms, giving one, as I'm, rather more insight into such areas that are presented previously.

Beneath the constant action that occurs in the film are two points of character. Kate Davis remains fixed and resists to violence and when she does, she is violent. Stephen West, despite the physical resistance, playing now similar from Richard Marx, is far more strategic and more subject to change.

West is a character new to Australian film, the sophisticated post-war middle class, a model of the new right wing of today, an example of those

who make it by their own efforts and therefore believe that it is only lack of effort and hard work which prevents them doing similarly. His work looks, to the general eye, quite brilliant.

West looks a comfortable, self-reliant and, despite its creative, well-constructed character. This calm is shattered as he meets in one social forces and machinery subsided of which he was unaware.

My first reaction to the film was to believe that it was 'about' Stephen's development of political consciousness, the slow and sensitive realization that he was being manipulated by the desired face of politicians.

Watching the film again I am not at all sure that such a 'mechanical' development taken place. By not having that happen something far more interesting takes place with the character. The character's party series of family scenes indicate his working-class background that he has shed an environment in which he is now self-conscious.

His initial contacts with working-class members are pragmatic and socially uncompassionate of their principles. He has an inner against the real world made up of concern and politeness. The initial fear is now of an emotional loss at not getting his own way. As a result, he suffers domestic and employment humiliation, and a beating.

By the end, it is hard to believe he has learnt much, it is a difficult to believe that he yet understands the exploitative and manipulative world before on whose behalf he has worked. Though the audience understands what has taken place, Stephen West still seems trapped in his own self-interest. The concept of character and politics has parallels with Roger Waters' *Paradise* work, in its ideology of exploitation and in its method of expression as a straightforward and more simple narrative.

West's only hope of salvation seems



Assistant Kate Davis Cheryl Dwyer and architect Stephen West (Richard Marx) architect Stephen West (Richard Marx) architect Stephen West (Richard Marx) architect Stephen West (Richard Marx)











# IF IT MOVES WE'LL SHOOT IT

Telestream Film Corporation,  
1-2 Bowen Road, Moorab, Tasmania, Australia 7009  
Telephone (003) 32 2531  
Telegrams: Tasfilm Hobart Telefax: Tasfilm 571-49

**35mm**

**DOUBLE-BAND**

**film projectors**

**for**

**SALE or HIRE**

**new and used**

Phone (02) 84 7199  
Decibel Manufacturing Pty. Ltd.

## **KITTY & THE BAGMAN**

LIDDY CLARK  
COLETTE MANN  
DAVID BRADSHAW

## **TOGETHER TONIGHT**

LOUISE PHILIP

## **SONS & DAUGHTERS**

ANDREW McKAIGE

## **HOLIDAY ISLAND**

JOHN BLACKMAN

## **MAD MAX II**

VERN WELLS

## **OKLAHOMA**

ROB HARRISON  
CLIVE HEARNE

## **HOME**

DARREN SOLE  
PAUL SPANO  
LEAH STEVENTON  
CINDY UNKHAUF

## **ACTIVE CASTING PTY. LTD.**

VALERIE ARDERN  
PETER FELMINGHAM  
**(03) 26 3322**







## Motion Picture Guarantors Inc.

### We try harder . . . because . . .

We are not the largest, but we are proud to be one of the major international completion guarantors in the world. **Motion Picture Guarantors Inc.**, together with its associated companies, has guaranteed completion of more than 200 films since 1970, including feature length movies with total budgets in excess of \$35,000,000.

Our policy is to assist the producer in every possible way with counsel and expertise. We conceive our job as helping the Production Team maintain its objectives: **MOVIE FINISHED — ON TIME — ON BUDGET!**

Frequently, producers have told us that we were of material help in spotting difficulties early and assisting in their solution.

We are able to offer bonding for the largest-budget films as well as smaller, at strictly competitive rates. Our no-claim bonus is the most attractive in the industry.

We will be pleased to consider bonding your next movie and invite enquiries by telex or telephone (collect).

#### In Australia:

**SYDNEY:** Film Services (02) 290 1560 Telex AA 24771

**MELBOURNE:** (03) 699 9077 Telex AA 30900

#### In New Zealand:

**WELLINGTON:** 8594049 Telex 31337

## Motion Picture Guarantors Inc.

43 B'nain Street Toronto:

Ontario M5A 1R7

Telephone (416) 361-1664

Telex:

065-24697

211 East 43rd Street

New York, N.Y. 10017

Telephone (212) 682-4730

Like any product,  
a movie has to be  
packaged properly  
if it's going to be a  
success.

And success in the  
movie business  
means business at  
the box office.

So how do you go  
about publicising  
the fact you've got  
a terrific new  
movie?

Enter D. Worland & Company.

We specialise in promoting new films and  
have been involved in the successful  
launch of many fine Australian productions.

Everything from logo design, market  
research and press ads to a total launch  
including television and radio commercials,  
posters and press kits.

# WE'LL MAKE YOUR MOVIE MAKE MONEY.

So, if you want your movie to be shown in  
the best light, contact Diane Worland or  
Omar Sehic at D. Worland & Company.  
They'll give you an audience.

## D. Worland & Co.

The Basement, 415 St. Kilda Road,  
Melbourne, 3004. Phone (03) 26 6124.



# Freedom

*Ronald Matheson (Jon Blake) is a loser who fantasizes about winning. Fired from his job at an engine assembly plant, he attempts to satisfy those fantasies by stealing a Porsche 930 Turbo. On his journey he is accompanied by a woman, his image of her increasingly erotic...*

*Freedom is directed by Scott Hicks, for producer Mark Carroll, from a screenplay by John Ivory. It stars Jon Blake, Candy Raymont, Joe Capella, Bud Tingvold, Marc Cudde and Chris Hapwood.*

*The film (Jon Blake) is filmed in just in the same week. Right: Ron and Sally (Jon Capella) and the Porsche 930 Turbo (Chris Hapwood) and Ron, Freedom.*









# CINE FILM LABORATORY PTY. LIMITED

14 WHITING ST., ARTARMON, 2054,  
TELEPHONE (02) 439 4122 (02) 43 2957

## SERVICES PROVIDED

### NIGHT

7247/FUJI/AGFA PROCESS &  
WORK PRINT

7240/50 PROCESS ONLY.

### DAY

Full 16mm service:-

7247/FUJI/GEVA PROCESS &  
WORK PRINT.

7240/50 PROCESS & WORK  
PRINT.

B/W NEG. POS & OPTICAL  
SOUND NEGS.

WET GATE (AT NO CHARGE),  
ANSWER PRINTING ON  
E/COLOR & EKTACHROME.

WET GATE (AT NO CHARGE),  
CRI, 1/NEG, 1/POS,  
INTERLUPE

BULK RELEASE PRINTING.

REDUCTION FROM 35mm  
PICTURE & SOUND.

B/W RELEASE PRINT.

NEG MATCHING.

PRINTS FROM PRINTS.

**CZ**  
CINE FILM  
LABORATORY  
14 WHITING ST.  
ARTARMON

For enquiries contact one of our  
experienced directors  
Jack Gardiner — Quality  
Control

Gel Gardiner —  
Production/Customer Liaison



## Soundtrack Albums

New Sound Tracks and Cast Recordings

REDS \$10.99, NAPOLEON \$10.99, MARJORIE  
MORNINGSTAR \$12.99, THE FRENCH LIEU-  
TENANT'S WOMAN \$11.99, THE SEA WOLVES  
\$13.99, VALENTINO \$9.99, DRACULA \$9.99, CUD  
VADIS \$11.99, JAWS \$9.99, THE EUROPEANS  
\$10.99, CROSS OF IRON \$13.99, MARRY ME A  
LITTLE (ORIGINAL CAST, BONDHEIM) \$12.99.

All entries welcome, and \$1.50 postage packing

### — READINGS RECORDS & BOOKS —

1234 Tarrak Road, SOUTH YARRA Telephone (03) 267 1666  
We are open 7 days a week

## SPACE AGE BOOKS

PTY LTD

CINEMA BOOKS, MAGAZINES,  
POSTERS & RECORDS

### CINEMA BOOK SALE

20% off all hard covers, 10% off paperbacks  
Free movie poster with every purchase.  
FOR THE MONTH OF APRIL ONLY!

Write now for a free current list of titles available

WE ARE OPEN 7 DAYS A WEEK

385-387 SWANSTON ST, MELBOURNE 3000

Phone: (03) 843 1777, 842 3640

## AUSTRALIAN FILM UNDERWRITERS PTY. LIMITED

WISHES TO HEAR FROM  
PRODUCERS OF FEATURE AND  
DOCUMENTARY FILMS WHO  
REQUIRE BACKING NEXT  
FINANCIAL YEAR

### Please contact

Anni Macdougall (02) 233 5543  
Richard Baker (02) 233 5542  
Shann Turnbull (02) 233 5340

Level 52 MLC Centre, MARTIN PLACE  
SYDNEY 2000





# Dolby!

Now you can record  
Dolby Stereo Optical  
Sound for your next  
cinema commercial  
without leaving the  
country.

Colorfilm has taken  
delivery of a Dolby Stereo  
Optical Sound Camera.

It's the first in the  
Southern Hemisphere, the  
third of its kind and only  
the sixth Dolby camera in  
the world.

The Dolby System is a  
remarkable combination  
of full optical stereo  
sound, with frequency  
response to 12kHz,  
and Dolby's own noise  
reduction system.

What that means to  
you is sound on the screen  
as good as the sound  
you get at home from your  
hi-fi.

The same sound  
system used in 'Star Wars',  
'Apocalypse Now',  
'Quadrophonia' and  
'Superman', to name just  
a few.

Give Les McKenzie a  
ring, and he'll tell you how  
to work with us so your  
next commercial sounds as  
good as it looks.

Colorfilm  
35 Missenden Road,  
Camperdown NSW 2050  
Australia

Telephone (02) 506 1066



Already many in use in Australia by TV Stations, Production Houses and Government Departments

**SCHMID**



Without doubt the highest quality, lowest cost editing machine available today.  
4 Plate from \$6,500 Model M D 1  
6 Plate from \$13,750 Model D-3

## There are many fine Film Editing Machines available today

BUT, Only SCHMID can offer the following facilities in what is the best value package available in Australia today.

- 4, 6 and 8 plate designs
- Super 8, 16mm and 35mm capabilities, as well as dual format combination units readily available.
- Studio Quality, Speed Transfer, Re-recording and Mix facilities.

These features release you from the frustrations and delays you have experienced and enable you to have

total in-house control over your Sound and Editing functions.

There is an extensive range of models and options to suit every need.

Call us for further information

**FILTRONICS AUSTRALIA PTY LTD**  
33 HIGGINBOTHAM ROAD,  
GLADESVILLE, N.S.W.  
PHONE: (02) 807 1444. TLX: AA25629

**ROSCO**

We stock all Rosco products



Filters • Newsstand • Colorline lamp • etc.

**LS**

Lighting and dimmer controls for the small television studio

**RDS**

We stock RDS Cat-kits — the world's most compact lighting systems for on-location video.



LSC FOCAL 1

**CCT**

TV and theatre lighting  
The widest range of exceptional quality luminaires



We have large stocks of lamps, gaffer tape and drying spray. Everything for your lighting needs.

**THREE ARTS SERVICES**

Head Office: 108 YOUNG STREET, SOUTH MELBOURNE, VIC., 3205 AUSTRALIA  
TELEPHONE: (03) 890 1622

## FILMING IN SUPER 16?

We've got Australia's first Cooke Vario Kinetel Super 16mm zoom lens, and the latest Super 16 Aaton LTR 7 — all for hire.

**Lemac Cine Rentals**

237 Church St  
Richmond, Vic., 3121  
(03) 429 2862

Not only but also, Australia cinema products: Bolex N16, C830, CNAF, and Bolex camera. Zeiss superzoom lenses and Bolex accessories. Argentinian movies from the Argentinian TL 21844 in the 16.88mm format. Slides, movies and camera rentals, cinema equipment, lighting and sound gear — get our own catalogue!





Closing date for entries: 5 p.m. June 30, 1982.  
Entry forms from State Pollution Control Commission,  
Box 2258,  
G.P.O., Sydney 2001  
(ask 066 0606)

## Jacki Weaver

Continued from p. 124

Paradoxically, though, he is very positive about exactly what he wants. I suppose because he has worked a lot in a television instrument work.

But a lot of us can't handle freedom. I mean, I can sometimes, and sometimes not. Every job I start on, I feel as though it is the first job I am doing. There is a lot of initiative things now after 20 years that I know, like coping with cameras and things, but every job is like a new one, and the way a director creates a working situation for the rest is very important.

You have done a lot of comedy, the Australian brand of which might best be described as "gentle", and so much in reference to your pain, but certainly in the tone of the work. Do you feel more comfortable inside that or inside the more refined nit-sharping of something like *'They're Playing Our Song'*?

David Williamson does do what Neil Simon does and I would like to see him do more of that sort of comedy. Yes, comedy is so hard to do. I remember some of the funny bits in *The Remains* just not being there in the film, even though I was the scene actress doing them. Tony Buckley in a good editor, but there is something about comedy timing that is mother-would, and comedy is so much harder than drama.

I have just finished reading the Jack Lemmon biography. He tells a wonderful story about the old man on his death-bed saying, "I'm dying. It's far worse than I thought it would be. I'm terrified and it's worse than anything I imagined, except for one thing." And his mate



Peter Cummins, Kate Flannery and Jacki Weaver in *They're Playing Our Song*

leaned over and said, "What's that?" And he said "Pleasure comedy is harder." And he is right and that I've died. Well, not that often anyway.

Something like *Stark* and *They're Playing Our Song* are so different, but I wish somebody here would start writing like Neil Simon. I suppose it is understandable that I am having a slight love affair with Neil Simon at the moment, after two years of doing his play. If I ever mean him, you know, it is going to be very strong, like meeting a parent one less year just before, because I have been saying his words all this time. The same if I ever meet Carol Bayer Sager because I have been playing her for two years.

Even though it looks primitive

now, I felt very much at home in *Stark*. We worked hard on that — and I really have a soft spot for it.

But I am not as fond of *Alma*, and I hated *Alma* *Wides Again*, even though I accepted a part in the television series. I don't think *Alma* ever forgiven me for doing *The Squares* at the Newrad, instead of *Alma Wides Again*.

A lot of Australian comedy is based on caricature rather than character, which is only to describe it, and to say it's bad. A lot of American comedy, Neil Simon is particular, works more at establishing character, even if it finally doesn't go all the way...

That is true. It does only on caricatures like Paul Hogan, who I think is great, and I must admit that there are parts of *Trial By Marriage* that really make me laugh. But it is that kind of broad thing that was wrong, and I would have us to get into those other areas. It is essentially a matter of education, I think. What we lack most are directors. Michael Anderson who did *Trial By Marriage*, writes well. I think that had we been directed seriously, it would have been a lot better for the properties.

I have also gone off having a few audience during taping. Its value is that it helps with your timing, because you have to leave laughter space. But I was talking to one of the actors from *Barney Miller*, which I think is a terrific series, and he said there were audiences for the first couple of series, as for *Welcome Back Kotter*, but after a while, when cuts go around some of the characters, the audiences used to go off their faces and it became impossible to work.

Why do you think "*Trial By Marriage*" didn't quite make it?

I think it had a good producer and a good writer, and I think if it

had been done by a commercial studio it might have been different. I just wish it had worked and I don't know why it didn't.

I certainly don't think any of the so-called critics who write for newspapers know why it didn't and I wish they would start their terms, because most of them haven't the first idea about making comedy. It is no longer good enough for them to say, "Well I am a moral power, and therefore I have every right to write for the normal viewer." If you are going to write about something in which people have given many months of great thought and care, you have to know what you are talking about and not simply sit at a typewriter and, in a couple of months with a few children words, generalize. If you do, the public unfortunately will still say, "Oh, a didn't get a very good write-up." To which, rather helplessly, I'll say, "Yes, but look at the skirt who did the write-up."

The kind of thing that happens is illustrated by the case of *Blow Out*, which is a terrific film. John Waters, who is an actor and should know better, said to me, "I didn't sell one good review of that, so I didn't bother with it." And we had to say to each other, "Yes, but look at the fools who wrote the reviews." I think it is a lack in this country. Newspapers seem to care so much about the level of press writing, but when it comes to the arts.

Of course, that is not to say that there aren't some really good ones here. Even when you disagree with them you feel that because they know and care about the subject, it is far enough. H. O. Kipman of *The Sydney Morning Herald* is one of those I respect immensely, though he often says I am dreadful.

I am sure every good critic has an off-day...

It's possible I am sometimes not as good as I could be. \*



Jacki Weaver and Jacki Weaver in *'They're Playing Our Song'*

**A SPECIAL OFFER ON AATON FROM FILMWEST...**

# We've 'stopped-down' the asking price on 4 current model AATON's!



You know about cameras. So you know AATON. Because it's the best. And you've heard too many who use one, say so. So here's an offer you'll find hard to refuse. At Filmwest we've got 4 current model AATON 16mm and Super-16 cameras that we're prepared to take bakes on - to clear our stocks. It's a great opportunity to get into the best and quietest Super-16 on the market today (2300n13b). There are many reasons for choosing AATON. Our special deal is just one more! Call us today.

**PERTH**  
Filmwest Pty. Ltd.  
70 Forrest Street  
North Perth  
WA 6006  
Phone: 205 1117  
205 1422  
Telex: AATON  
R. Allen,  
Customer Manager  
Perth

**MELBOURNE**  
Filmwest Pty. Ltd.  
111 Macleay Street  
R. Henderson  
VIC 3001  
Phone: 299 1000  
299 1001

**SYDNEY**  
Filmwest Pty. Ltd.  
111 Macleay Street  
R. Henderson  
VIC 3001  
Phone: 299 1000  
299 1001

**SINGAPORE**  
Filmwest Pty. Ltd.  
111 Macleay Street  
R. Henderson  
VIC 3001  
Phone: 299 1000  
299 1001  
Telex: AATON  
R. Allen

## FILMWEST

Importers and distributors of  
AATON cameras throughout Australia, New Zealand,  
Singapore and Malaysia.

### ADELAIDE FILM SERVICES

TEL 264 2237

MOTION PICTURE  
LIGHTING  
EQUIPMENT  
RENTAL



OFFICE  
3 Robinson Quay  
SA 5001  
POSTAL ADDRESS  
PO Box 426  
North Adelaide  
SA 5006

**TITLES  
&  
EFFECTS**  
for  
MOTION PICTURE  
and  
AUDIO VISUAL

Shooting in—  
ANAMORPHIC  
WIDE SCREEN  
TELEVISION  
and all  
A/V FORMATS

**OPTICAL  
&  
GRAPHIC  
PTY LTD**

80 WHITING ST.  
ARMADALE, NSW, 2084

**(02)  
439-5611**

### CLIFFORD HAYES

EDITOR

Features: **Mad Max, We of the Never  
Never**

TV Series, Film and Videotape

Phone: 003 592 3695

Mail to: 50 Warleigh Grove, North Brighton, Victoria 3186



### A&J Casting Agency

Casting and Modelling Consultants

5 Oxford Crescent,  
Oakleigh Sth. 3167

Telephone  
(03) 570 4407



## Wanted

Investors in documentary on life and works of Aboriginal artist, Yirawala MBE  
Would consider co-production.

**Morning Star Productions**  
P.O. Box 439,  
Potts Point, NSW 2011  
Phone: (02) 357 4194

## Cine Service Pty. Ltd. compact video

- FILM
- VIDEO & PRODUCTION SPECIALISTS
- SOUND RECORDING, DUBBING AND EDITING SERVICES
- FILM TO VIDEO TAPE TRANSFERS
- 16MM & SUPER 8MM QUALITY FILM DUPLICATION & REDUCTION PRINTING
- VICTORIAN AGENTS FOR FUSCAN BROS & CANS

355 Merton St.,  
St. Albans 3025  
pub. hrs. 9-5  
phone 002 459 4990

## DON'T MISS THE BUS!

CHARLES CRAIG has a range of vintage buses

FOR HIRE!



covering the 1930s,  
60s, 50s, 40s and 70s

Charles Craig  
722 Dorchester Rd., Dandenong 3108

Telephone (03) 886 6973  
A.H. (03) 841 1482



## Clark Film Services

FOR:

Air conditioned make-up  
wardrobe trucks.

Air conditioned individual  
artist's facilities.

All your transport management  
needs.

RING SYDNEY (02) 997 2368  
(Ralph and Sue Clark)  
(02) 981 1652  
Urgent







**S&S SUPER-8 SERVICES**  
PTY LIMITED

**A PROFESSIONAL  
SUPER-8mm LABORATORY**

Now offering high quality video duplicating as well as our regular services.

- Reduction Printing — 16mm to Super-8mm
- Super-8mm to Super-8mm Duplication
- Blow-ups Super-8mm to 16mm
- Super-8mm to Video Transfers
- Magnetic Stripping
- Pre-stripped Prints
- Cartridge Loading
- Sound Transfers

For further details contact

**SUPER-8 SERVICES PTY LIMITED**

Suite 2, 1st Floor, Adler House  
8 West Street, North Sydney 2060  
Phone: (02) 929 4890

**NEG CUTTING**

*Specialist in Negative Cutting*

**CHRIS ROWELL PRODUCTIONS**

139 Archibald Street  
Wingfield NSW 2068 Tel: (02) 411 2255



**FOOD FOR BUSINESS**  
On-site film and television catering

**FOOD FOR PLEASURE**  
Production parties

**FOOD FOR EVERY OCCASION**

Phone: (02) 951 1544  
toll free 951 1541

P.O. Box 294,  
Newport Beach,  
2244

**ERIC JUPP**

*International Film Music Composer*

P.O. Box 471, Tole Beach,  
Queensland, 4202  
Phone: (07) 31 0108

HELPING MAKE MOVIES HAPPEN IN AUSTRALIA  
SINCE 1958!



AUDIOVISION PTY LTD  
Ph: (06) 296 1870

• Local on film and TV lighting services  
• Equipment rental — Lighting, cameras,  
18 Denby Way, Alfred Cove, N. A. • dubbing, generators, etc.



**Australian Film  
and Television School  
Fulltime Program  
Training Courses**

Applications are now being called for full time courses  
beginning in March 1983.

Three-year diploma courses

Training in:

<b>Camera</b>	<b>Sound</b>	<b>Editing</b>
<b>Production Management</b>	<b>Production Management</b>	<b>Writing/Research</b>

for film and television

Screenwriting course Minimum term 12 months

Applicants for both courses must be:

- resident in Australia
- able to submit a portfolio of work with their application
- mature, dedicated, knowledgeable and creative

The APTS is a statutory authority funded by the Federal government.  
Full time APTS students are paid a living allowance while training  
plus dependent's allowance where applicable.

All applications must be on the appropriate official application form,  
available with Fulltime Program course brochures from:

APTS Recruitment Officer, PO Box 233, North Melbourne, VIC 3201  
(03) 328 3883 (Monday, Tuesday, Wednesday)

APTS Melbourne representative, PO Box 233, North Melbourne, VIC 3201  
(03) 328 3883 (Monday, Tuesday, Wednesday)

Closing date: Wednesday 7 July 1982









**10 YEARS  
IN THE BUSINESS OF  
SHORT FILM PRODUCTION  
40 INTERNATIONAL AWARDS**

IF YOU NEED PRODUCTION ASSISTANCE OR WANT A FILM MADE  
CONTACT: ANDREW TAYLOR, FILM PROD. INC.  
PO BOX 350, CHERRY HILL, N.S.W. 2071  
PHONE (02) 922-3297



**MOVIE BOOK WANTED**

Butt wishes to purchase  
1971 book titled

**Allan Dwan: The Last Pioneer**  
by Peter Bogdanovich

Contact: Warren Spence  
c/o Australasian Post,  
45 Flinders Lane,  
Melbourne 3000  
Phone (03) 652 1244



**SALES • RENTALS • SERVIC  
- LIGHTING  
FILM • TELEVISION • STAGE**

**John B. Masson & Associates Pty. Ltd.**  
78-80 STANLEY STREET, COLLINGWOOD  
VICTORIA, 3066, AUSTRALIA  
Telephone: (03) 41 4245 (After Hours: (03) 850 3020)

**The Quarterly**

*Continued from p. 192*

strengths. It must also promote industry involvement. Occasional seminars and open meetings are significant. The Quarterly with its high degree of industry participation and feedback offers links this year better a useful outlet) give the AFI the right contact. It must up to the AFI to balance its desire to change the awards against the reality of being part of an industry. It is a test by which the AFI will be judged.

**Ulla Ryge**

Ulla Ryge, editor in chief of *Argos* magazine, is the author of *The Australian Film and Television Industry*. She is also the author of *The Australian Film and Television Industry*.

Ulla Ryge, editor in chief of *Argos* magazine, is the author of *The Australian Film and Television Industry*. She is also the author of *The Australian Film and Television Industry*.

**AFI Changes**

The Minister for Home Affairs has announced the appointment of Mr. James Callaghan as part-time chairman of the Australian Film Commission. The appointment is for a three-year term.

middle industry starting at the Perth Daily News in 1959. In 1969 he was appointed general manager of 1969. It was in 1971 that he left the Daily News to join the ABC as a producer. He is now a producer at the ABC. He is also a producer at the ABC. He is also a producer at the ABC.

Ray Steele has been appointed a part-time commissioner of the AFI for a three-year term. Steele has had a long involvement with the film industry and is a past president of the AFI and president of the Film and Television Production Association of Australia.

Borrie began his career at Colson in 1961, becoming senior manager in 1963. In 1963 he joined the Packer Group where he established and managed the Packer Publishing Film Company. He is now a producer at the ABC. He is also a producer at the ABC. He is also a producer at the ABC.

**ATAEA**

The Australian Teachers and Authors Association (ATAEA) has recently announced the results of its membership elections. The elected members are: Lynn Galey - vice-president, John Galey - secretary, and John Galey - treasurer.

William, Susan, and John Taylor, for instance, George Ryan, Jack Schubert, and executive producer of 1971. One of the major issues at the election was whether the ABC should be included as a member. The ABC was included as a member. The ABC was included as a member. The ABC was included as a member.

According to Andrew, Susan, and John, the ABC was included as a member. The ABC was included as a member. The ABC was included as a member. The ABC was included as a member. The ABC was included as a member.

**ATOM**

The Australian Teachers of Media (ATOM) has recently announced the results of its membership elections. The elected members are: Lynn Galey - vice-president, John Galey - secretary, and John Galey - treasurer.

business information, discussion, and so on. It is a test by which the AFI will be judged.

A quarter of a century is also being used in a new classroom device, and there is the opportunity to receive a free personal class set. Publication of the study guides will coincide with the release of the 1971 film. The study guides will be available to the public. The study guides will be available to the public. The study guides will be available to the public.

**Ken Webb to Adams Parker**

Ken Webb has joined Adams Parker as managing director. He is also the author of *The Australian Film and Television Industry*. He is also the author of *The Australian Film and Television Industry*.

With his previous work at the AEC and Australia's UNESCO committee, Webb is a member of the UNESCO committee. He is also a member of the UNESCO committee. He is also a member of the UNESCO committee.

# B&W PRINTS

PHONE: 240 8408  
240 8409

At CPL we produce top quality hand enlarged B/W prints from your original B/W or colour negatives, we make B/W internegatives from your original transparencies and B/W copy negatives from B/W or colour artwork. All prints are hand finished and a service exists for photographers who may require negative numbering and on-premises negative filing. All instructions for cropping and tonal effects are carefully followed resulting in fine photographic prints for industry, commerce and advertising.

SIZE	STATS	DISPLAY	REPROS	PHONE: 240 8408	
10" x 8"	\$9.00	\$11.00	\$12.00	<b>B&amp;W PROCESSING</b>	
12" x 10"	\$10.00	\$13.00	\$15.00	135/120	\$5.00 PER ROLL
15" x 12"	\$13.00	\$16.00	\$20.00	4" x 5"	\$3.00 PER SHEET
20" x 16"	\$18.00	\$24.00	\$28.00	10" x 8"	\$7.00 PER SHEET
24" x 20"	\$24.00	\$32.00	\$36.00	SPECIAL PROCESSING & TEST OR CLIP ROLLS	+100% PER ROLL OR SHEET
TIME	2 hours	48 hours	6 hours	<b>NEGATIVE NUMBERING</b>	
				\$1.00 per 120 roll \$1.50 per 135 roll	
<b>COPY NEGS</b>		<b>INTER NEGS</b>		<b>PROOFS</b>	<b>SUNDRY:</b>
4" x 5" \$12.00	4" x 5" \$12.00	FROM ORIGINAL TRANSPARENCIES WE PRODUCE HIGH QUALITY 3 1/4" NEGATIVES AS AN INTERNEGATIVE STEP TO B&W PRINTING		4" x 5" \$1.50 PER SHEET	Bulk Printing Mural Enlargements Sepia Toning Line Conversions Specialised Print Effects Prices by Negotiation
10" x 8" \$20.00				10" x 8" \$5.00 PER SHEET	
HIGH QUALITY COPY NEGS ARE MADE FROM REFLECTION ART TO SIZE 20" x 40"				12" x 10" \$7.00 PER SHEET	
				16" x 20" \$20.00	
				<b>SUPERPROOFS</b>	

**SALES TAX:** Above prices do not include sales tax. Unless a V.S. number is supplied sales tax will be added at a rate of 30%.

**OVERTIME:** Overtime by negotiation.

**LIABILITY:** Every care is taken with clients film/order, however in case of loss CPL liability is limited to the replacement of sensitised material only.

# CPL

PHONE: 240 8408, 1st Floor, 462 Chapel Street, SOUTH YARRA.



# FUJI INTRODUCES A VERY BRIGHT IDEA.

# A250



Fujicolor A250 high speed tungsten type color negative film is available in both 16mm and 35mm.

Here's some news that should light up your smile: the world's first high-speed tungsten type color negative film for motion pictures with an exposure index of 250 is here!

It's Fujicolor A250 — and it's the most sensitive motion picture film available today. Imagine the possibilities. Now you can capture the soft facial features of a woman in a dim room. Or the misting greys of a gentle rain at dawn. Or even the kaleidoscope of colors lurking in an underwater nest. All in natural light. All without coarse grain. All on Fujicolor A250.

So the next time you're faced with a difficult scene, think of Fujicolor A250. With an exposure index of 250, it's sure to brighten your day!



**FUJICOLOR NEGATIVE FILM**

# A250

Exclusively for Australia by  
**HANIMEX**

201 Pittwater Rd., Northcote, N.S.W. 2060, Australia  
211 Macquarie St., P.O. Box 1000, Sydney, N.S.W. 2000, Australia  
11 Green Street, Melbourne, V.I.C. 3004, Australia  
P.O. Box 1000, Melbourne, V.I.C. 3001, Australia  
111 Northpoint Rd., Lakewood, V.I.C. 3047, Australia  
108 Campbell Street, Hobart, T.S. 7000, Australia

**Industrial Division**

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

PROFESSOR \_\_\_\_\_

TELEPHONE \_\_\_\_\_

# SIT AT THE HELM OF A NEW DIMENSION IN FILM SOUND MIXING

Compumix III automation and Dolby Stereo — a new era for the film producer who is looking to a standard of sound mixing and optical track quality that will be technically equal to anything offered anywhere in the world.



COMPUTERISED  
Stereo Sound  
from

**allab**  
australia

Television Centre Building,  
NSW 2021, Australia  
Telephone (02) 552 7500  
Telex: AAT8877 Cables: Telecasters, Sydney

